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A START IN PANJABI

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A START IN PANJABI

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PREFACE

A Start in Panjabi is written for a short course just prior to departure for India or Pakistan. It does not look forward to further classroom instruction, but does expect that language study will be continued, probably with a minimum of professional guidance, in Panjab. It attempts to prepare the student for some effective, if limited, use of the language very soon after arrival and to give him a solid base on which to carry forward his studies. It assumes that a native speaker of Panjabi will be available, either as instructor or as assistant, and that he will play the major role in the teaching. Tapes should be used only in a clearly secondary role. It is hoped that the grammatical explanations will be adequate so that little class time will be needed for discussion of language structure. The Panjabi-speaking instructor's time should be devoted largely to direct work with spoken Panjabi.

The language taught is Majhi dialect, the most widely accepted standard. In so far as possible, locutions have been used that are common to Bharat and Pakistan. In some classes it may be desirable to make modifications to fit the dialogs more specifically to one of the two areas. In this case, introductory greeting formulas and personal names can easily be altered. Very little else will need modification. While the topics of a few dialogs are of greater interest in one country than the other, the language is so far as possible general. The language is colloquial, but not highly informal. The analysis followed is that in H. S. Gill and H. A. Gleason,Jr., 1962, A Reference Grammar of Panjabi (Hartford Studies in Linguistics, no. 3).

Professor Daud Rahbar, formerly of Lahore, provided some of the dialogs and checked others. Several other colleagues at the Hartford Seminary Foundation helped in various ways with suggestions and criticisms.

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LESSON ONE

Dialogs

1.1	món síng	sot sɪri əkal.
	són síng	sot sɪri okal.
	món síng	ki hal e?
	són síng	occha, tusĩ sunáo.
	món síng	mérbani.
1.2	ram lal	nomeste.
	moti	nomeste.
	ram lal	cá píoge?
	moti	noí, koi toklif na kóro.
	ram lal	noí, koi toklif noí.
	moti	occha, mérbani.
1.3	din	solam
	beg	solam.
		áo, éder áo.
		kɪwẽ ae?
	din	éwẽ, mɪln waste.
	beg	cá píoge?
	din	occha.

Usage Notes

1.4 /sot sɪri okal/ is the usual greeting between Sikhs. /nomoste/ is the usual greeting between Hindus. /selam/ is a usual and informal greeting getween Muslims or Christians. If you are observant,

Translation

1.1	Mohan Singh	/sət sɪri əkal./
	Sohan Singh	/sət sɪri əkal./
	Moham Singh	How are you?
	Sohan Singh	Fine. How about you?
	Mohan Singh	Fine, thank you.
1.2	Ram Lal	/nəməste./
	Moti	/nəməste./
	Ram Lal	Will you have some tea?
	Moti	No thanks. Don't bother.
	Ram Lal	It's no trouble.
	Moti	O.K., thanks.
1.3	Din	/səlam./
	Beg	/səlam./
		Come in.
		What brings you here?
	Din	Just to see you.
	Beg	Have some tea?
	Din	All right.

---

you will soon learn which is appropriate under any set of circumstances. The remainder of each of the greeting dialogs above can be used with any of the three opening formulas. For example, you might start with /nəməste/ and continue with /ki hal e?/. After practicing the dialogs just as they are given, try making these recombinations.

1.5 Dialog 1.1 is a typical brief interchange as two people meet. It can be used in almost any place or in almost any situation. 1.2 and 1.3 are typical greetings as one person comes to visit another in his home. 1.3 might be used even if the visitor comes for some serious business. Etiquette demands that the business should not be brought up until after some exchange of pleasantries. All of these, of course, are short. Frequently longer interchanges will be used.

1.6 Your instructor will demonstrate for you the gestures which commonly accompany these greetings. They are part of the total dialog, and should be practiced along with the words.

The gestures in use in Panjab differ in many ways from those in use in America. It is very nearly as important to learn to use and understand the gestures as it is to learn the vocal language. Make a habit of watching your instructor as he speaks and imitating him.

1.7 If you do not hear or understand something, you may say

tusi ki kɪá?

or for short, just:

ki kɪá?

or even:

ki?

In such a situation, all of these would mean something like 'What did you say?' The longer form is, of course, more formal.

Pronunciation

1.8 The Panjabi sound we transcribe as /t/ is quite different from the English 't.' This difference can be easily heard by comparing some Panjabi words with some roughly similar English words. Your instructor will pronounce the following Panjabi words for you. One member of the class should pronounce after each Panjabi word the English word in the pair. Listen carefully for the difference between Panjabi /t/ and English 't.' There will, of course, be differences in other parts of the words too, but in this lesson you should concentrate on the correct pronunciation of /t/. Do the best you can with the other features by imitation, but do not worry about the details just now.

/tɪn/	'tin'	/ten/	'ton'
/tol/	'toll'	/nit/	'neat'
/mit/	'meat'	/sit/	'seat'

The differences between /t/ and 't' are mainly two:

English 't' is formed by touching the tip of the tongue to the gums just above and behind the front teeth. Panjabi /t/ is formed by touching the tip of the tongue to the back of the teeth. Panjabi /t/ is said to be dental. In the dialogs and drills, be careful to make your tongue actually touch the teeth rather than the gums. At first it will take a little extra conscious effort to force the tongue farther forward. With practice, this will become easy and automatic.

In English 't,' the moment the tongue is pulled away from the gums, a little puff of breath is generally emitted.

This occurs in words with initial 't,' but not in words with initial 'st.' This difference can be demonstrated by holding a narrow strip of paper in front of the lips. When a word like 'till' is said, the strip suddenly moves forward. When a word like 'still' is said, it does not. (It may take a little experimenting to get a strip of paper of just the right degree of flexibility to show the difference clearly.) The 't' in 'till' is said to be aspirated. Panjabi /t/ is always unaspirated. It may be helpful to practice with a paper strip, and perhaps a mirror to watch it carefully.

1.9 Your instructor will pronounce the following words for you as a model. Imitate him in every detail, concentrating especially on /t/. Be sure to pronounce it dental and unaspirated.

/tɪn/ /ton/ /tor/ /moti/ /rat/
/tir/ /tar/ /tí/ /pota/ /bat/
/tol/ /tap/ /tur/ /jiti/ /jot/

Meanings are not given for these words, as they are not to be learned now. They are given solely for pronunciation practice.

1.10 Panjabi /p/ and /k/ differ little from English 'p' and 'k' in the position of the tongue or lips. However, both are unaspirated, whereas English 'p' and 'k' are generally aspirated, except in 'sp' and 'sk.' Try the paper-strip test on 'pin,' 'spin,' 'kin,' and 'skin.' The test shows the difference most clearly with 'p,' because the explosion is near the paper. The difference is just as important with 'k' even if harder to see.

Compare your instructor's pronunciation of the following Panjabi words with that of one of the class members as he reads the paired English words.

/par/	'par'	/pər/	'purr'
/pul/	'pull'	/pis/	'peace'
/pel/	'pail'	/pur/	'poor'
/kɪn/	'kin'	/kal/	'call'
/kɪs/	'kiss'	/kar/	'car'
/kɪl/	'kill'	/kam/	'calm'

1.11 Practice the following words, imitating your instructor's pronunciation. If you have difficulty with aspiration, it may be helpful to practice with a paper strip and a mirror.

/par/	/pí/	/pel/	/rup/	/ap/	/nap/
/pəl/	/pó/	/pec/	/cup/	/jap/	/cɪp/
/pal/	/por/	/peke/	/top/	/səp/	/sɪp/
/kə́l/	/kat/	/kori/	/kur/	/aki/	/tek/
/kon/	/kapi/	/kó/	/kuc/	/taki/	/sek/
/kət/	/kali/	/kə́li/	/lok/	/kaki/	/sak/

1.12 Some of the words in the dialog have normal tone and some have high. Normal tone is not marked in the transcription. High tone is marked with an accent /´/. A word bearing high tone has a higher pitch than the one with a normal tone. It will require a great deal of practice before you can hear and reproduce this difference accurately and easily. At this stage, the best thing to do is to practice the sentences of the dialog as whole sentences, paying special attention to the "tune" of the sentence as a whole, and to its rhythm.

One word sentences (that is, words said by themselves) are not very usual, but the tone differences stand out clearly. The following pairs show the contrast between normal and high tone. Practice them, imitating your instructor.

/ca/	'enthusiasm'	/cá/	'tea'
/la/	'attach'	/lá/	'detach'
/bar/	'farm'	/bár/	'outside'
/ar/	'needle'	/ár/	'business'
/mal/	'property'	/mál/	'chain'
/war/	'turn'	/wár/	'crowd'
/kal/	'draught'	/kál/	'urgency'
/pi/	'drink'	/pí/	'grind'
/lo/	'light'	/ló/	'griddle'
/mor/	'peacock'	/mór/	'seal'
/mori/	'hole'	/móri/	'leading'
/kari/	'useful'	/kári/	'single-fold'

Do not learn the meanings of these words at this time. The meanings are given just to show that a difference in tone, slight as it may seem to you at first, can change the meaning of a Panjabi word drastically. It is crucial that you learn to recognize and reproduce tones accurately, as otherwise you will not be understood, or, worse, you may be misunderstood.

1.13 A Panjabi sentence is said with an intonation, a pattern of pitch, prominence, and rhythm. This is an important feature of the spoken language. The intonation helps to mark off the flow of speech into portions such as sentences. Different intonations help to mark different types of sentences. In the dialogs, some of the sentences are clearly distinguished by having different intonations than others. The most obvious intonational difference in these lessons is that between questions and answers. Often only intonation marks the difference.

Intonation and pitch interact in Panjabi in ways that are very difficult to describe. Fortunately, they can be learned even without a clear description. If you will practice the sentences of the dialogs carefully until you can say each with the proper pitch, prominence, and rhythm, you will soon learn to hear the intonation and tones of the sentences. If you cannot now hear a consistent difference between words marked /ʹ/ and words not so marked, do not worry about it. That will come in time.

1.14 Throughout all your work with Panjabi, consider your instructor's pronunciation as the standard. Imitate him as accurately as you can. Do not be satisfied with your work until it sounds, both to you and to him, just like the pronunciation of a Panjabi.

The transcriptions are given primarily to point out to you certain significant features which you must learn to hear in your informant's speech. Use them only as guides in listening to him and in imitating. Do not base your pronunciation on the transcriptions.

1.15 Sentences are much more important units of speech than are words. Try to learn to pronounce whole sentences as single continuous flows of speech. Word divisions are shown in the transcriptions, but you may not hear them in speech. Do not pause where they are shown. If you do, your speech will sound halting or artificial.

Do not worry over the meanings of single words in the dialog sentences. That also will come later. The translations given are intended to indicate the meanings of whole sentences. Very often the internal structure of the sentence is very different from that of any English sentence.

Under the head of "Pattern Practice," sentences will be given in sets that will permit you to see internal structure. You can determine for yourself what certain parts of these sentences mean by comparing the sentences in one set, and noting the places where their meanings differ. In some cases, sentences in the Pattern Practice will parallel and explain sentences in the dialogs. Before the course is finished, most of the sentences in the dialogs will have become clear to you.

When sentences in the Pattern Practices do parallel those in the dialogs, they will permit you to vary the dialogs a little. For example, you might change dialog 1.2 by saying /kafi píoge?/ instead of /cá píoge?/. It is more usual to offer tea, but one might offer coffee. Or, you might say /cá lóge?/. It would be very strange to say /sobzi lóge?/, but only because you would not ordinarily offer vegetables to a visitor until you had sat down to a meal.

Pattern Practice

1.16	/cá píoge?/	Will you drink some tea?
	/dúd píoge?/	Will you drink some milk?
	/šorbot píoge?/	Will you drink some fruit juice?
	/kafi píoge?/	Will you drink some coffee?
1.17	/cá lóge?/	Will you have some tea?
	/dúd lóge?/	Will you have some milk?
	/borfi lóge?/	Will you have some /borfi/?
	/sobzi lóge?/	Will you have some vegetables?
1.18	/é ki e?/	What is this?
	/ó ki e?/	What is that?
1.19	/é cá e./	This is tea.
	/é dúd e./	This is milk.
	/é šorbot e./	This is fruit juice.
	/é borfi e./	This is /borfi/.
1.20	/ó cá e./	That is tea.
	/ó kafi e./	That is coffee.
	/ó sobzi e./	That is vegetables.
	/ó dúd e./	That is milk.

1.21 /borfi/ is a kind of pastry, generally served only on special occasions. Like many other Panjabi confections, there is no English equivalent, and therefore, no translation can be given. You will certainly get acquainted with it when you get to Panjab, and probably you will like it.

/śorbot/ is a general term for many kinds of fruit drinks. 'Fruit juice' is really not a very good translation, as /šorbot/ generally is prepared in a more elaborate way than is implied by 'fruit juice.' Perhaps it would be better to have left it untranslated as was done with /borfi/. But in any case, do not expect this or any other Panjabi word to have a simple uniform English translation. Very few will. Even /cá/ does not mean exactly the same as English 'tea,' as you will learn when you are served tea in Panjabi villages.

1.22 Pay close attention to the intonation of these pattern sentences. You should find that those in 1.18 are quite different from those in 1.16 and 1.17, even though they are all questions. Questions such as those in 1.16 and 1.17 have a characteristic intonation which marks them as questions. 1.18 do not.

LESSON TWO

Dialogs

2.1	sʊndər lal	noməste.
	ram gopal	moməste.
	sʊndər lal	áo, əndor a jáo.
		éna nu mɪlo.
		é ne mere dost, ram gopal.
		é ne brus bonkər.
		əmrika tõ ae ne.
	ram gopal	kedõ ae?
	sʊndər lal	dos dɪn hoe.
	ram gopal	pənjab pəsənd aɪa?
	brus bənkər	ji, bót.
2.2	brus bənkər	sət sɪri əkal.
	ram sɪ́ng	sət sɪri əkal.
		tusɪ́ ongrez o?
	brus bənkər	nəɪ́ ji, əmrikon.
	ram sɪ́ng	ki kəm kərde o?
	brus bonkor	pis kor wɪc a.
	ram sɪ́ng	bót əccha.
2.3	brus bənkər	səlam.
	mɪrza	səlam.
		áo ji.
		ki hal e?
		ji ləg gɪa?

brus bənkər	ha ji, bót.
mɪrza	koi ciz cáidi e?
brus bənkor	nəí ji, mérbani.

Usage Notes

2.4 One English name has been introduced into the Panjabi dialog. Listen carefully to its pronunciation. Panjabi pronunciation patterns are different in many details from those of English. Most Panjabi speakers will find it difficult to pronounce 'Bruce Bunker' or any other foreign name in other than a Panjabi way when embedded in a Panjabi sentence. The result will sound strange to an American. Of course, Americans speaking of Panjabis in English will assimilate the name to English patterns in the same way. The result will sound just as strange to a Panjabi.

If you desire to use any English name in a Panjabi sentence, be careful to modify its pronunciation to bring it into accord with Panjabi patterns. Your instructor can provide a model. If you do not give a Panjabi pronunciation to the name, you are very likely to give an English pronunciation to adjacent Panjabi words. That might be very unfortunate for your efforts to attain a good Panjabi pronunciation.

At the beginning of your learning, at least, when you are trying to establish new speech habits, you must be sure that every word in any Panjabi sentence is pronounced in a Panjabi way.

Translations

2.1	Sunder Lal	/nɔmoste/
	Ram Gopal	/nɔmoste/
	Sunder Lal	Come in, please.
		I'd like you to meet somebody.
		This is my friend, Ram Gopal.
		This is Bruce Bunker.
		He has just arrived from America.
	Ram Gopal	When did he come?
	Sunder Lal	Ten days ago.
	Ram Gopal	Do you like Panjab?
	Bruce Bunker	Yes, very much.
2.2	Bruce Bunker	/sɔt sɪri ɔkal./
	Ram Singh	/sɔt sɪri okal./
		Are you an Englishman?
	Bruce Bunker	No, sir. I am an American.
	Ram Singh	What do you do?
	Bruce Bunker	I am in the Peace Corps.
	Ram Singh	Very good.
2.3	Bruce Bunker	/sɔlam./
	Mirza	/sɔlam./
		Come in.
		How are you?
		Do you like it here?
	Bruce Bunker	Yes, sir. Very much.
	Mirza	Do you need anything?
	Bruce Bunker	No, thank you.

Pronunciation

2.5 Panjabi has ten basic vowels. These will be indicated in transcription by the ten letters /i e æ a ɔ o u ɪ ʊ ə/. Eight of these have already occurred in the dialogs and pattern practices.

2.6 /ɪ ʊ ə/ are very nearly like the three English vowels of 'pit,' 'put,' and 'putt.' (Notice how the doubling of the 't' does not indicate anything about the pronunciation of the consonant, but does mark a difference in the vowel.) Like Panjabi, English has a very large system of vowel sounds. All of these must be written in ordinary spelling with five letters 'a e i o u' with some help from 'y w.' That forces the use of a variety of strategems. These do the job of giving each word a characteristic spelling fairly well, but the nature of the English vowel system is concealed. For our Panjabi transcription we must use extra letters because we want to represent the pronunciation of Panjabi not only accurately, but also in a straightforward way.

Compare the following pairs of words as you have done before. Your instructor will read a Panjabi word. Then one member of the class will read the paired English word. You may hear some very minor differences in the vowels, but most of the differences will be in the consonants. You may consider that these three vowels will give you no trouble, __if__ you continue to imitate your instructor's speech as meticulously as possible. Hard work at this will polish off any problems with these three vowels easily. While you are working on these, be very careful about the tone or pitch of the word. More than anything else, English pitch patterns will make these words sound foreign. Most other mistakes will be minor if you master the Panjabi tone system.

/bɪl/	'bill'	/pʊl/	'pull'	/bəs/	'bus'
/jɪn/	'gin'	/rʊk/	'rook'	/kə́l/	'cull'
/kɪs/	'kiss'	/jʊlai/	'July'	/səb/	'sub'

2.7 The four vowels /i e o u/ immediately suggest English equivalents to most Americans. However, the matches are inaccurate, and are likely to lead to trouble. Compare the following pairs of words:

/ciz/	'cheese'	/jun/	'June'
/bit/	'beat'	/sud/	'sued'
/lik/	'leak'	/nun/	'noon'
/mez/	'maize'	/roz/	'rose'
/tel/	'tail'	/cor/	'chore'
/ret/	'rate'	/gó/	'go'

These four English vowels are always diphthongized. This is most obvious in the case of 'o.' If you say a word like 'go' slowly, you can feel your tongue moving upwards and your lips rounding gradually during the course of the vowel. Your neighbor can clearly see the movement of the lips. The beginning and end of the 'o' are very different. In Panjabi, this diphthongization, if present at all, is quite weak.

The other English vowels in this list are also diphthongized. In a word like 'gay,' you can feel your tongue rising, but the lips do not move. It is a little harder to observe when a consonant follows, as in 'rate,' but comparison with a Panjabi pronunciation /ret/ will show the difference clearly. None of /i e o u/ are diphthongized in Panjabi the way the nearest English equivalents are. To pronounce Panjabi with the English-type diphthongized vowels gives a very foreign sound which must be avoided carefully.

2.8 Panjabi vowels are affected by the tones. As a general rule, words with high tone have shorter vowels than words with normal tone. In the following pairs of words listen for the differences of length of vowel. Then practice them being careful to maintain the undiphthongized pronunciation while you practice the slight difference in length.

/pi/	/pí/	/lu/	/lú/
/lik/	/lík/	/su/	/sú/
/tira/	/tíra/	/ḍuja/	/ḍúra/
/wi/	/wí/		
/ter/	/tér/	/mor/	/mór/
/mer/	/mér/	/mori/	/móri/
/tel/	/jél/	/cor/	/cób/
/sek/	/séd/	/sok/	/sód/

2.9 The vowel /a/ gives much less trouble than most of the others. It is very nearly like the vowel in 'father.' Any small difference can be worked out by imitating your instructor. However, the same difference in length on tone must be practiced:

/ja/	/wa/	/kar/	/jal/
/já/	/wá/	/kár/	/jál/
/la/	/ca/	/bar/	/mal/
/lá/	/cá/	/bár/	/mál/

Pattern Practice

2.10	é mere dost ne.	He is my friend. This is my friend.
	é ram gopal ne.	This is Ram Gopal.
	é hordɪal sɪ́ng ne.	This is Hardial Singh.
	é mɪrza ne.	This is Mirza.
	é sita ne.	This is Sita. She is Sita.
	ó món sɪ́ng ne.	That is Mohan Singh. He is Mohan Singh.
2.11	é ne mere dost, són sɪ́ng.	This is my friend, Sohan Singh.
	é ne mere dost, moti.	This is my friend, Moti.
	ó ne mere dost, beg.	That is my friend, Beg.
2.12	mera na ram lal e.	My name is Ram Lal.
	mera na món sɪ́ng e.	My name is Mohan Singh.
	mera na din e.	My name is Din.

2.13	cá cáidi?	Do you want tea?
	kafi cáidi?	Do you want coffee?
	koi ciz cáidi?	Do you want anything?
2.14	dúd cáida?	Do you want milk?
	šɔrbɔt cáida?	Do you want fruit syrup?
	kuj cáida?	Do you want anything?
2.15	dos dɪn hoe.	Ten days ago.
	wí dɪn hoe.	Twenty days ago.
	tí dɪn hoe.	Thirty days ago.

2.16 In 2.10 three of the sentences have been given two translations. All the others might have. In Panjabi, we must use /é/ or /ó/ according to the situation and context. In comparable English sentences we must choose between 'this,' 'that,' 'he,' 'she,' and 'it.' For example, in the dialog 2.1, it seems most natural to say 'This is my friend, Ram Gopal.' It would be perfectly understandable if you said 'He is my friend, Ram Gopal.' Still our custom is to prefer 'this' in such a context. In Panjabi, the customs determining whether you should say /é/ or /ó/ are quite different from anything in English. In a situation like that in dialog 2.10, /é/ is the proper one. In some other circumstance, /ó/ might be better. To try to describe the usage would make it seem unduly complex, a little practice and observation will lead you to use these two words correctly.

At this time, only one point needs emphasis: the distinctions between /é/ and /ó/ and those between 'he,' 'she,' 'it,' 'this' and 'that' are different. It is not possible to say simply "/é/ means 'this.'" /é/ might be used where the best English equivalent would be any one of 'he,' 'she,' 'it,' 'this,' or 'that,' or even some other entirely different expression. /ó/ might be used where English would use any of them. Translation equivalence is very complicated and confusing. The Panjabi usage is much simpler. It will be much less confusing if you do not concern yourself very much with translations, but instead concentrate on observing the situations and contexts in which each Panjabi word is used.

2.17 Patterns 2.10 and 2.11 are polite forms. There is therefore a fundamental difference in construction between these and 2.12. How this works will become clear later when there are other patterns with which you can compare these two.

2.18 Patterns 2.13 and 2.14 are very similar, except that certain nouns (e.g. /cá, kafi, səbzi/) must be used in 2.13 and certain other nouns in 2.14. For the present, merely learn the patterns; the explanation will come later.

In both patterns, the crucial thing at the moment is to practice the intonation pattern of the whole sentence.

LESSON THREE

Dialogs

3.1	ram	nəmeste ji.
	món	nəmeste.
		áo, kɪwẽ ae?
	ram	són ódər aɪa?
	món	nɔí ji.
		ó kalɪj gɪa.
	ram	eccha ji, mérbani.
3.2	dɔlip síng	set sɪri ekal.
	jɔ́n sonel	set sɪri ekal.
		mera na ján senel e.
		omrika tõ aɪã.
	dɔlip síng	áo ji, ondor a jáo.
		cá píoge na?
	ján sonel	nɔí ji, mérbani.
		pi ke aɪã.
3.3	sita	nəmeste.
	bɪmla	nemeste.
		mera na bɪmla e.
		te ap da?
	sita	sita.
		áo, kalɪj céllie.
	bɪmla	eccha.

Translations

3.1	Ram	/nomoste ji./
	Mohan	/nomoste./
		Come in. What can I do for you?
	Ram	Did Sohan come here?
	Mohan	No, he has gone to the college.
	Ram	Thank you.
3.2	Dalip Singh	/sot sɪri okal./
	John Snell	/sot sɪri okal./
		My name is John Snell.
		I am from America.
	Dalip Singh	Come in, please.
		You will have some tea, won't you?
	John Snell	No, thank you.
		I have just had some.
3.3	Sita	/nomoste./
	Bimla	/nomoste./
		My name is Bimla.
		What is yours?
	Sita	Sita.
		Let's go to the college.
	Bimla	Fine.

Usage Notes

3.4 Introductions tend to be very much more casual in Panjab than in America. In the villages, in particular, formal introductions are seldom given. Often a conversation will go on for some time before the name of a visitor is mentioned. With foreigners, however, introductions are somewhat more common.

3.5 Tea is offered to guests at any time of day. It is good etiquette to refuse it once. Generally you will end up drinking it anyway in spite of your refusal, which will, of course, be taken only as politeness.

Pronunciation

3.6 The Panjabi sounds /g j d b/ are voiced. This means that the vocal cords vibrate during their pronunciation. This distinguishes them from /k c t p/ which are unvoiced, that is, there is no vibration of the vocal cords.

English 'k ch t p' and 'g j d b' differ mainly in that one set is usually aspirated and the other never. For some speakers 'g j d b' are voiced. For others, they are not. For the latter, the major distinguishing features are the lack of aspiration and the weaker pronunciation. Even when English 'g j d b' are voiced, they are usually weakly voiced. We tend to start weak voicing in the middle of the first 'b' in 'bob' and to drop the voicing gradually during the second 'b.'

Such a pronunciation of Panjabi is generally quite unacceptable. The voicing of /g j d b/ should be strong and extend throughout the consonant. It will require practice to get a sufficiently strong voicing in initial and final /g j d b/. The following are some words for practice. Pronounce them after your instructor, imitating him closely:

/goli gák gɔp gara gɪl gond geri gori gɔd
jind jor jali jél jɔs jula jok jɪs dur dɪn
der dusra deg dag di dá dóri boli boki bɔs
ber beg bag bori bari/

/sag dag rog kag lag nog log nɪ́g ɔg soj méj
rɔj kój bánj sánj cɔj kɔj lɔj rɪ́j kod sud sad
nind rond dond cond tɔd modi hɔd lɔb seb rób
cób láb sáb jeb seb omb/

3.7 The distinction between /g j d b/ and /k c t p/ is often a difficult one for Americans to hear. Unaspirated voiceless stops are generally heard as /g j d b/. Part of the reason is that we do not rely very heavily on voicing to distinguish sounds in English.

In addition, in Panjabi the tones on the following or the preceding vowels also change the voicing of the stops slightly. It is therefore important to practice with words having both tones.

Your instructor will pronounce the following pairs of words, sometimes in the order shown and sometimes in the opposite order. Listen carefully for the difference. Then practice imitating his pronunciation.

/gar kar   jor cor   dal tal   bol pol
sak sag   cɔr jɔr   dond tond   bir pir
cuk cug   cɔm jɔm   tar dar   pok bɔk
gol kol   jali cali   kɔd kɔt   pali bali
gol kol   jus cus   rɔt rɔd   par bar /

/gál kál cál jál dé té pó bója
kó gó cá já tíra dúra bɛ́ pé /

3.8 There is no sound in Panjabi like the consonant 'r' in most English dialects. The letter r has, therefore, been free to be used for some Panjabi sound which has no close match in American English. This is a tongue-tip trill /r/ which you have been hearing from the very first dialog. The closest English equivalent, sometimes called "rolled r," is a special sound occasionally used in place of 'r' in singing or in answering the telephone (in 'thr-r-r-ree'). While closer than the normal English 'r' in 'rub' or 'burr,' even this kind of "rolled r" is not an entirely satisfactory equivalent for Panjabi /r/.

You will have to learn /r/ by imitating your instructor's pronunciation. The following are good words for practice:

/ rat
rok
rot
rá
ró
ris

táru
tari
mori
lari
kári
sari

tar
car
kár
ár
mór
kor /

3.9 Using a letter like r for a Panjabi sound quite different from its usual English value is a quite normal procedure. We saw the same thing in Lesson 1 with /k t p/, all of which are very different from 'k t p.'

Actually, of course, no Panjabi sound precisely matches any English one. Some are close; some are fair approximations; some just do not match at all. For example, there is nothing in Panjabi to match English 'th' either in 'either' or in 'ether.' We will later see additional Panjabi sounds which are totally different from anything in English. But do not allow yourself to be so impressed by the few which are obviously and radically different that you forget that there are real and significant differences between all Panjabi sounds and any similar English sounds.

Why then do we attempt to transcribe Panjabi with the familiar English alphabet at all? Simply because that is the easy way. It would be laborious to learn a set of totally new marks. The traditional ways of writing Panjabi (there are two different alphabets in use) will not serve our needs because they do not always indicate the pronunciation exactly and straightforwardly. Some way of calling attention to features of pronunciation is useful, and transcription seems to be the best.

Transcriptions in the English alphabet can be misleading if you forget one thing: They are not an attempt to show the pronunciation of Panjabi sentences in English terms. Use them only to remind you of what you have heard. Get the proper pronunciation by listening to your instructor and imitating him. Do not attempt to guess at it from the transcription until all features of Panjabi pronunciation have become thoroughly familiar and you are already able to speak accurately and fluently.

There is, however, one way in which these transcriptions are very meaningful. Whenever a given letter, say /r/, is used it always means the same sound — not physically the same, but functionally the same. In a Panjabi frame of reference, every item transcribed with /r/ has a functionally identical sound in it. Every Panjabi /r/ is equivalent to every other Panjabi /r/. This is true whether the /r/s sound alike to an ear accustomed to American English or not. A Panjabi /r/ would not be functionally equivalent to any English sound, even if it were physically precisely the same, since they work in different ways in different systems. The transcription is designed solely to represent Panjabi in its own terms, not to make any comparisons with English. The familiar letter-forms are used merely as a matter of convenience.

Pattern Practice

3.10	ó kalɪj gɪa e.	He has gone to the college.
	ó šǽr gɪa e.	He has gone to the city.
	ó édor gɪa e.	He has gone this way.
	ó ondor gɪa e.	He has gone inside.
3.11	ó kalɪj gɪa e?	Has he gone to the college?
	són kalɪj gɪa e?	Has Sohan gone to the college?
	són ondor gɪa e?	Has Sohan gone inside?
3.12	édor a jáo.	Come here, please.
	ondor a jáo.	Come in, please.
	bár a jáo.	Come outside, please.

3.13	són édor aɪa?	Did Sohan come here?
	ó édor aɪa?	Did he come here?
	ó ondor aɪa?	Did he come inside?
3.14	omrika tõ aɪã.	I am from America.
	ponjab tõ aɪã.	I am from Panjab.
	dɪlli tõ aɪã.	I am from Delhi.
3.15	omrika tõ ae ne.	He is from America.
	ponjab tõ ae ne.	He is from Panjab.
	pakɪstan tõ ae ne.	He is from Pakistan.
3.16	áo, šǽr cóllie.	Let's go to the city.
	áo, ondor cóllie.	Let's go inside.
	áo, bár cóllie.	Let's go outside.

3.17 The only difference between the patterns of 3.10 and 3.11 is in the intonation. Listen to this carefully as your instructor pronounces these sentences, and practice the intonation thoroughly.

LESSON FOUR

Dialogs

4.1	món síng	áo ji, éthe a jáo, khane nal cá píoge?
	ján	ji.
	món síng	phʊlka hor lóge?
	ján	ji bɔs.
	món síng	sɔbzi?
	ján	hã, kʊj.
	món síng	methi kɪ góbi?
	ján	methi.
4.2	ram lal	khana kháoge?
	ján	nɔí ji. kha ke aɪã.
	ram lal	cá te píoge?
	ján	ɔccha.
4.3	mɪrza	áo, khana tɪar e. sag lóge na?
	ján	hã ji.
	mɪrza	é mã́ di dal e.
	ján	ɔccha, kʊj de dɪó.
	mɪrza	mas wi ló.. mɪrcã bót noí.
	ján	ɔccha ji.

4.4	sontokh sɪ́ng	sɔt sɪri ɔkal.
	ján	sɔt sɪri ɔkal.
	sɔntokh	ó mera kaka e, hɔrdɪal.
		khalsa sɔkule janda e.
		éna nu mɪlo.
		ó mere dost ne, ján somɪth.
	"	ɔmrika tõ ae ne.
	ján	kɪs kɔlas wɪc?
	hordɪal	chewĩ wɪc.
	ján	sɔkul kɪnni dur e?
	hordɪal	tɪn mil.
	ján	kɪwẽ jaida?
	hordɪal	saikɔl te.

Usage Notes

4.5 In 4.4 note the contrast between /ó mera kaka e, hɔdɪal./ and the polite form /ó mere dost ne, ján somɪth./.

4.6 The staple food in most Panjabi families is some kind of bread. /phulka/ is neither the most ordinary nor the fanciest. With this is usually served some kind of vegetable, collectively /sebzi/. There are many kinds. Some like /góbi/ 'cauliflower' are familiar in America, though often prepared somewhat differently. Others like /methi/, a kind of greens, are not known in the West. /sag/ is another vegetable preparation unknown to Americans. Some kind of legume preparation is also

Translations

4.1	Mohan Singh	Come in. Come here.
		Will you have tea with your dinner?
	John	Yes, please.
	Mohan Singh	Will you have another /phulka/?
	John	No, thanks.
	Mohan Singh	Vegetables?
	John	Yes, a little.
	Mohan Singh	/methi/ or cauliflower?
	John	/methi/
4.2	Ram Lal	Will you have dinner?
	John	No, thank you.
		I have just eaten.
	Ram Lal	You will have tea, of course?
	John	Yes.
4.3	Mirza	Come; dinner is ready.
		Will you have some /sag/?
	John	Yes, indeed.
	Mirza	This is /mã́ di dal/.
	John	Fine; give me a little.
	Mirza	Have some meat, too.
		There isn't much chilli.
	John	All right, thank you.
4.4	Santokh Singh	/set sxri okal./
	John	/set sxri okal./

Santokh	This is my son, Hardial.
	He goes to the Khalsa School.
	I would like you to meet him.
	This is my friend, John Smith.
	He is from America.
John	What class are you in?
Hardial	Sixth.
John	How far is the school?
Hardial	Three miles.
John	How do you go?
Hardial	By cycle

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commonly served. These are generally known as /dal/. There are many kinds, most of them without common English names. /mã́ di dal/ is one kind. Meat /mas/ is eaten only occasionally, but of course more often when there is company.

Pronunciation

4.7 Panjabi /k c t p/ are unaspirated. Similar sounds followed by rather strong aspiration also occur. We will write the aspiration /h/, and the aspirated sounds, therefore, /kh ch th ph/.

Panjabi /kh ch th ph/ are more nearly like English 'k ch t p' than are Panjabi /k c t p/. Remember, however, that there is also another very important difference between /t/ and 't,' in that the Panjabi sound is dental. /th/ is also dental, and thus differs strongly from English 't' in this respect. In practicing words with /th/ be careful to force the tongue forward against the back of the teeth.

The difference between /k c t p/ and /kh ch th ph/ very frequently distinguished words in Panjabi, and must therefore be carefully observed and maintained. The following are a few such pairs of words. Listen to your instructor pronounce them. After a bit of such listening practice, he will give you various words from this list to identify as aspirated or unaspirated.

/pol	phel	tal	thal	kɔt	khɔt
pol	phol	tɔk	thɔk	kar	khar
pis	phis	set	seth	lɔk	lekh
lep	leph	mɪt	mɪth	suk	sukh/

After some practice listening, repeat these words after your instructor, carefully imitating his pronunciation. Note that though English 'k t p' are aspirated, the degree of aspiration is not exactly the same as in Panjabi. Therefore, some care in imitation is needed.

4.8 The following words should be used for additional practice with /k t p/ and /kh th ph/:

/pori	pol	phɪr	pí	phita	phal
pó	phé	pap	phupha	pita	pota/
/tari	thep	tol	tíra	thuk	thã
tap	topa	tik	taj	tor	tã/
/kóm	káda	khali	kó	kita	khotɔm
khá	khol	kol	kar	kheber	khól/

/cup pap rup nepha napi topa
hophɪa kopra kʊlphi japɪa nepre dipa/

/hoth sathõ jat sot jito éthe
rat sita óthõ teti bót jɪt/

/ɪk wekh ləkh dʊkh jok sak
akhor kalokh cik sʊkha sokda cʊka/

/car che céwi cup chəwĩ chɪl
cor co chɪp chin cik cug/

/kuc boc wɪch boc jac soc
naca hochi socɪa bachã pocɪa rəɔɪa/

4.9 What we have transcribed as /w/ may have struck you as being two different sounds. One is more or less reminiscent of English 'v,' the other more nearly like English 'w.' To an American ear, these are sharply distinct, and it seems a bit ridiculous to transcribe them with the same symbol. However, for most speakers of Panjabi there is no such clear distinction. Many, indeed, are totally unaware that they use two different pronunciations. It may take a very considerable effort to convince some Indians that they do.

The reason for this rather puzzling state of affairs may be seen as soon as the use of the two sounds is investigated. The details differ from one speaker to another, so your instructor's speech may not be exactly as here described, but the following is typical. Before the vowels /i e ɛ ɪ/, the /w/ is 'v'-like. Before

LESSON FIVE

Dialogs

5.1	gák	nemeste.
	dukandar	nemoste ji.
		áo ji, ki cáida?
	gák	kuj sentre cáide ne.
		kɪwẽ dɪtte ne?
	dukandar	bót soste ne ji.
		do rupæ dorjon.
	gák	noí, é te bót meínge ne.
	dukandar	colo, tusĩ ɪk rupɪa ossi pæse de dɪó.
	gák	eccha.
5.2	gák	taze omb hæ ne ji?
	dukandar	ji hã, oj i ae ne.
		á sonduri ne, bót ecche.
	gák	kɪwõ lae ne?
	dukandar	sowa rupæ kɪllo.
	gák	mæ te ɪk rupɪa dɪánga.
		kól ene tõ lee son.
	dukandar	eccha ji, ap di merzi.
		á ló.
5.3	gák	ó kele wekhaɪo.
	dukandar	á ló, bót cenge ne.
	gák	kɪwẽ dɪtte?
	dukandar	ɪk rupæ derjon.

gák	é te bót məínge ne.
	mæ te pənjá pæse dɪánga.
dʊkandar	cəlo ji, nəbbe səí.
gák	sətter lóge?
dʊkandar	əccha.

Usage Notes

5.4 In Panjab, shops are generally small and specialized. These three dialogs deal with fruit shops. Ordinarily vegetables will be sold in different shops. Moreover, it is quite usual to have a number of fruit shops together. The vegetable shops will also be together at another place, perhaps not far away. Grain merchants may be on another street. Some fruit sellers will be in regular shops. Others will be in stalls in the fruit market, a large building usually put up and maintained by the city. A few will simply do business from the street or sidewalk.

It is quite customary to bargain a bit. Women tend to do so more than men, with the result that the shopkeeper starts higher to allow more bargaining space. Bargaining does not set the price. Rather it is something of a brief ritual leading up to agreement at a pretty generally understood going price in the market at that season. Do not overdo haggling in the market. On the other hand, do not accept the shopkeeper's first price. Find out something of the local price structure at the time, and then bargain until the price is in line. Shopping around from one seller to another will help give the needed information.

Translations

5.1	Customer	/nəməste./
	Shopkeeper	/nəməste/, sir.
		Come in. What would you like?
	Customer	I want some oranges.
		What's the price? (Lit. 'How are they given?')
	Shopkeeper	They are very cheap, sir.
		Two rupees a dozen.
	Customer	No, they are too expensive.
	Shopkeeper	Well then, you may give me one eighty.
	Customer	O. K.
5.2	Customer	Do you have fresh mangoes?
	Shopkeeper	Yes sir, they just came today.
		These are Sanduris. Very good.
	Customer	How are they sold?
	Shopkeeper	A rupee and a quarter a kilo.
	Customer	I will give only one rupee.
		Yesterday I bought some for that much.
	Shopkeeper	All right, sir, as you please.
		Have these.
5.3	Customer	Show me those bananas.
	Shopkeeper	Here they are. They are very good.
	Customer	How do you sell them?
	Shopkeeper	One rupee a dozen.
	Customer	That's very expensive.
		I will give fifty paisas.

Shopkeeper	All right. Ninety is enough.
Customer	Will you take seventy?
Shopkeeper	O. K.

5.5 You will find a variety of fruit in the markets at various seasons. Some will be familiar. Others, like mangoes /emb/, are occasionally seen in the United States. Still others will be totally strange. When you get to Panjab go exploring in the markets. Ask about anything you see that you don't know. It will be worthwhile getting acquainted with all the fruits and vegetables in use.

There are two kinds of oranges in Panjab, /sentra/ and /narengi/. Though they are quite distinct, English calls them both 'oranges.' Most American oranges are /narengi/ rather than /sentra/. /sentre/ peel more easily and have a different, sweeter flavor.

There are many varieties of mangoes /emb/. The names vary from place to place. They differ in size, color, shape, flavor, and of course, price. If you don't like them the first time you try them, try again. You may have gotten one of the poor varieties the first time! In the same way there are several varieties of bananas, some quite different from that familiar in America. They also differ greatly in price.

Pronunciation

5.6 Panjabi has both single and double consonants. Double consonants are held longer than single. Some pairs of words are distinguished only by the length of a consonant.

There are not many such pairs. Nevertheless, it is important to pronounce the double consonants correctly, because otherwise the word may not be recognized.

Double consonants are not distinctive in spoken English. 'Nil' and 'mill' rime exactly. In spelling, doubling of consonant letters is used most commonly to indicate something about the vowels. Thus 'hoping' and 'hopping' differ in the vowels, not in the consonants. Because you are accustomed to reading 'p' and 'pp' alike, it is easy to overlook the difference when you work on Panjabi. This is another reason to depend on your hearing of the instructor's pronunciation rather than on reading the transcriptions. Wherever we write a Panjabi word with a double consonant it should warn you to listen carefully for a feature which is unfamiliar to most Americans.

The following words should be carefully practiced. First listen to your instructor's pronunciation as he reads the list through. Then imitate his pronunciation. He will provide a model. At first say them only immediately after hearing him.

/sədi	səddi	kəma	kəmmi
cukɽa	cukkɽa	kuca	kəcca
baki	bəkki	wádu	wə́ddɽa
jati	jutti	bəja	bə́jja
cabi	cəbbi	lóbi	lə́bbi
lepi	ləppi	kasi	kəssi
naci	nəcci	kuli	kulli/

5.7 The vowel /æ/ is rather similar to 'a' in 'man.' For /o/ the closest English approximation is 'aw' in 'saw.' This is better in British English than in American, but not really close enough in either. Both should receive some practice. The following words will be useful: .

/kæ jæ lǽ læ rǽ kǽ
sær nǽr lǽr tær šǽr mǽra
pǽra pæsa pǽli pænd bǽnde wæri/

/kó jo ló co no ró
kor pór tor cor der móri
bót gol don codã teró don/

/læ̃ hæ̃ sṍ gõ sõ jõ/

Pattern Practice

5.8	ɪk sentra cáida e.	I want one orange.
	ɪk emb cáida e.	I want one mango.
	ɪk kela cáida e.	I want one banana.
5.9	kuj sentro cáide ne.	I want some oranges.
	kuj emb cáide ne.	I want some mangoes.
	kuj kele cáide ne.	I want some bananas.
	kuj phel cáide ne.	I want some fruit.
5.10	do rupæ derjen.	Two rupees a dozen.
	sewa do rupæ derjen.	Two and a quarter rupees a dozen.
	tɪn rupæ kɪllo.	Three rupees a kilo.
5.11	ó te bét meínge ne.	Those are really too expensive.
	é te bét seste ne.	These are very cheap.

/a ɔ o u ə ʊ/, the /w/ is more 'w'-like. The two pronunciations cannot occur before the same vowel. It is therefore totally impossible to find any two words that differ only in that one has a 'v'-like sound and the other a 'w'-like. There is nothing in the Panjabi language which makes it worthwhile for a speaker to learn this distinction.

This is exactly comparable to the situation in English that we have noted. English 'pin' and 'spin' have two very different sounds. Yet any normal American will think of them as one: 'p.' This is because, when initial in a word, only /ph/-like sounds occur, but when following an 's,' only /p/-like sounds occur. If you examine all the other places in English words, you will find that in each place only one type of 'p' occurs. Thus, there cannot be a pair of words in English differentiated only by the fact that one has a /ph/-like sound and the other a /p/-like sound. Nothing forces the average American to learn to hear the difference, and he is therefore completely confident that the 'p' in 'pin' and the 'p' in 'spin' are exactly the same. Indeed, he tends to think it quite ridiculous to raise the question at all. In a sense he is right: the two sounds are functionally exactly equivalent in English, they are both 'p,' and that is what really matters.

It was for this reason that some special care had to be taken in practicing Panjabi words with /p/ and with /ph/. This difference is crucial in Panjabi, as may be seen from the existence of such pairs as /pel/ and /phel/. Every Panjabi speaker makes this difference, having learned it fairly early in life. He makes it as consistently as he makes any other distinction. We must also make this distinction if our Panjabi is to sound right, and sometimes simply if we are to be understood at all.

It is not a question of either sound being a new one. Both, or very near approximations to both, occur in English. The problem is rather that these two sounds are used quite differently in the two languages. New sounds are often nowhere near as much trouble in the long run as new uses of old sounds.

For a Panjabi speaker learning English, the difference between 'v' and 'w' is just as difficult as is that between /p/ and /ph/ for the American. It is not that these sounds do not occur in Panjabi — fairly close approximations do — but that these sounds are distinctive in English, but non-distinctive in Panjabi. An Indian learning English will have to drill extensively with pairs of words like 'vine' and 'wine,' 'vest' and 'west,' etc.

Americans learning Panjabi will perhaps never get over hearing the difference between 'v'-like and 'w'-like varieties of /w/, but they must learn to overlook it. It has no functional significance in the language. If it is not ignored, it merely imposes a profitless burden on the hearer. Americans must also build up the habit of selecting automatically the proper pronunciation of /w/ for any given context. Only practice — imitation and drill —

can do this. But with enough drill, it can become quite natural.

4.10 In Panjabi vowels may be either nasalized or non-nasalized. There are many pairs of words where this is the only distinguishing factor. The following will illustrate. First listen to your instructor's pronunciation. Later carefully imitate until you can make the difference easily and accurately.

/la	lã	ta	tã
ja	jã	ka	kã
was	wãs	lu	lũ
hæ	hæ̃	so	sõ/

The following are additional words for practice. Be particularly careful to get the tones right as you practice nasalized vowels.

/tori	lokĩ	tola	kiti	jitã	sita
pite	nitã	əndrõ	rõ	rũ	jãĩ
lá	bárõ	sathõ	pura	dúra	cálĩ
tí	tĩ	rə̃ĩ́	lə̃ĩ́	suti	lə̃ĩ
jutti	juttĩ	hali	halĩ	tera	terã/

Pattern Practice

4.11	səbzi hor lóge?	Will you have more vegetables?
	cá hor lóge?	Will you have more tea?
	dúd hor lóge?	Will you have more milk?
4.12	cá kɪ dúd?	Tea or milk?
	cá kɪ kafi?	Tea or coffee?
	góbi kɪ methi?	Cauliflower or /methi/?

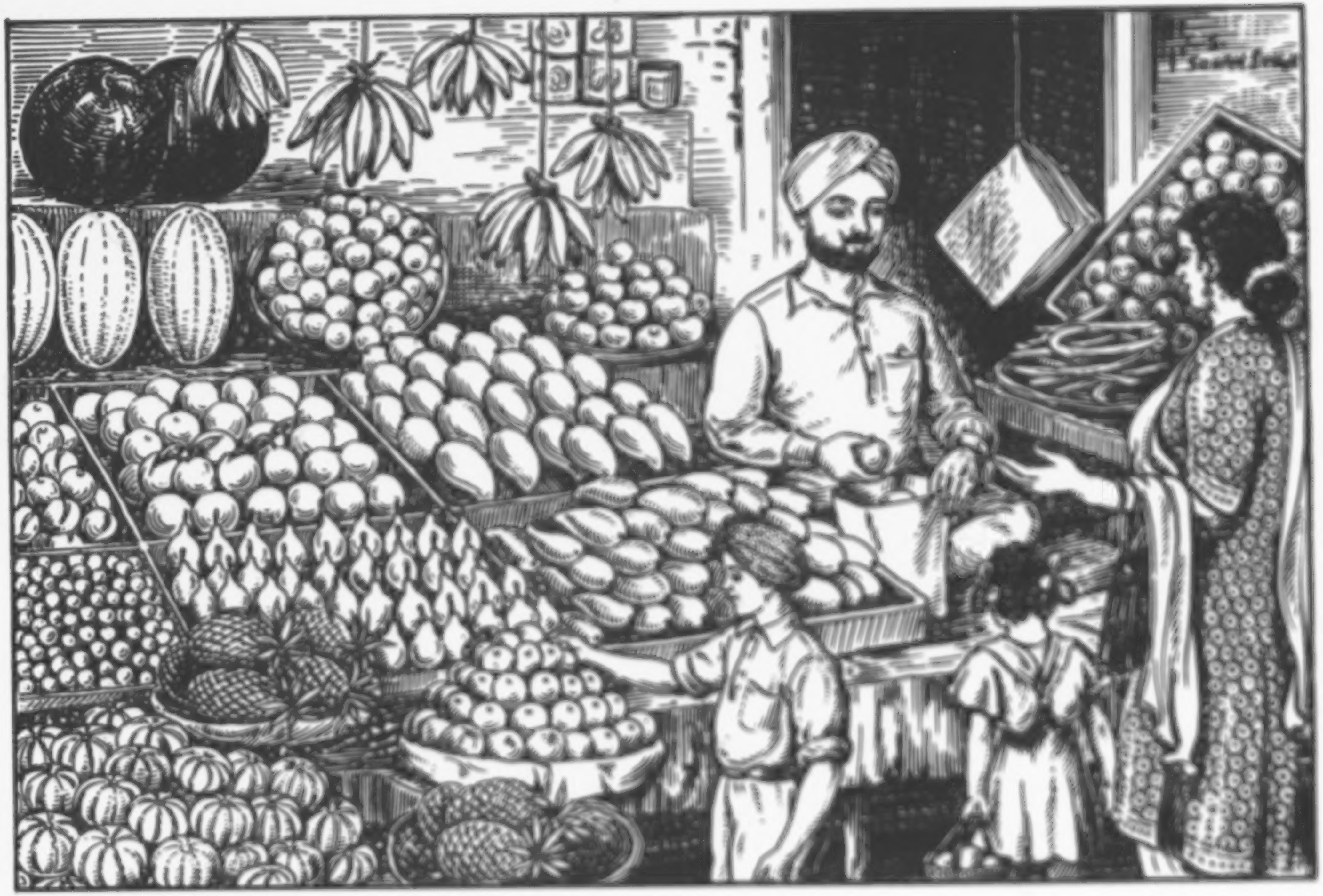
4.13	kha ke aɪã.	I have eaten.
	pi ke aɪã.	I have drunk.
	tʊr ke aɪã.	I came on foot.
4.14	cá te píoge?	You will have tea, of course?
	dúd te píoge?	You will have milk, of course?
	khana te kháoge?	You will have dinner, of course?
4.15	mɪrcã bót noí.	Not much chili.
	gormi bót nəí.	It's not very hot.
	dúd bót neí.	There's not much milk.
4.16	khalsa kalɪj janda e.	He goes to Khalsa College.
	sekule janda e.	He goes to school.
	bár janda e.	He goes outside.
4.17	bezar jandi e.	She goes to the bazar.
	sekule jandi e.	She goes to school.
	šǽr jandi e.	She goes to the city.

4.18 Note the variety of translations given for 4.13 and 4.15. /germi bót noí./ might be translated rather literally as 'There is not much heat,' but we would be very much more likely to say 'It's not very hot.' /kha ke aɪã./ might be translated literally as 'Having eaten I came.' However, we would never say it that way. Perhaps the closest would be something like 'I ate just before I came.' In many situations 'I have already eaten.' or something like that would be the natural thing to say where one might say /kha ke aɪã./ in Panjabi. If /kha/

means 'eat' and /pi/ means 'drink,' what would you guess as to the literal meaning of /tur/?

4.19 Notice the difference between /cá to píoge?/ and /cá píoge?/. They have been translated differently, but that is not much real help. Each of them could have been translated several different ways. Indeed, both could have been translated exactly alike and still be quite correct. The real clue to the difference is in the dialogs. In 1.2 /cá píoge?/ is used as the first invitation. /cá to píoge?/ would not normally be used in this situation. In 4.2 John has just turned down an invitation to eat. (Notice that /khana kháoge?/ is parallel in form to /cá píoge?/.) Ram Lal then says /cá to píoge?/ setting the second invitation off against the first refusal. Perhaps the idea is best given by a long paraphrase: 'Well then, if you won't eat, you certainly will drink, won't you?' Except that, this paraphrase suggests impatience bordering on impoliteness, whereas /cá to píoge?/ is quite polite.

4.20 Patterns 4.16 and 4.17 are used either of actual present or of habitual action. 'He goes to school' or 'He is going to school' will both translate /sakule janda e./, depending, of course, on the context and situation.



5.12	mæ to ɪk rupɪa dɪánga.	I will give only one rupee.
	mæ to sᵊttər pæse dɪánga.	I will give only seventy paisas.
	mæ to wí pæse dɪánga.	I will give only forty paisas.
	mæ to nᵊbbe pæse dɪánga.	I will give only ninety paisas.
5.13	mæ to əssi pæse dɪángi.	I will give only eighty paisas.
	mæ to tí pæse dɪángi.	I will give only thirty paisas.
	mæ to sᵊwa tɪn rupæ dɪángi.	I will give only three and a quarter rupees.

5.14 Patterns 5.11, 5.12, and 5.13 all contain /te/. All of them are to be used only when these sentences are set off against some other statement. Compare /bót sᵊste ne ji./ and /neí, é to bót mᵊínge ne./ in dialog 5.1. Practice these same patterns with /te/ omitted.

5.15 Pattern 5.12 would be used by a male speaker. Pattern 5.13 would be used by a female speaker. The two are otherwise exactly identical.

LESSON SIX

Dialogs

6.1	gák	nəməste.
	həlwai	nəməste ji.
		áo ji, ki cáida?
	gák	jəlebiã kɪwẽ ne?
	həlwai	sewa rupæ kɪllo.
	gák	te bərfi?
	həlwai	sád̲e tɪn rupæ.
	gák	jəlebiã taziã ne?
	həlwai	ji, hun̲e kéd̲d̲iã ne.
	gák	eccha, ɪk kɪllo dɪó.
		t̲okri wɪc pa dɪó.
	həlwai	eccha ji.
6.2	gák	á ləd̲d̲u cənge ne?
	həlwai	ji, kél bən̲ae sən.
		kəlakənd wi tazi e.
	gák	kɪwẽ e?
	həlwai	tɪn rupæ kɪllo.
	gák	ó te bót məíngi e.
	həlwai	dúd bót məínga e ji.
	gák	nəí, pon̲e tɪn læ ló.
	həlwai	eccha, jɪwẽ ap di mərzi.
6.3	surɪndər	met̲hɪai wi ló na.
	ján	eccha.

surɪndər	ó potha e.
	weĨ ap bəgaɪa e.
ján	bót mɪttha e.
surɪnder	to ó metthiĨ ne.
	nəuək waliĨ ne.
ján	ó thik ne.
surɪnder	pani lóge?
	bót thənda e.
ján	ji.

Usage Note

6.4 The dialog in 6.3 begins in a way that indicates it to be the continuation of some previous conversation. If it were starting fresh, Surinder would more likely have said: /nethɪai ló./.

Translations

6.1	Customer	/nəməste./
	Confectioner	/nəməste/, sir.
		Yes sir, what do you want?
	Customer	How much are the /jəlebiã/?
	Confectioner	A rupee and a quarter a kilo.
	Customer	And the /bərfi/?
	Confectioner	Three and a half rupees.
	Customer	Are the /jelebiã/ fresh?
	Confectioner	Yes, I just prepared them.
	Customer	Fine. Give me a kilo.
		Put it in the basket.
	Confectioner	Yes sir.
6.2	Customer	Are these /ləḏḏu/ good?
	Confectioner	Yes, they were made yesterday.
		The /kəlakənd/ is also fresh.
	Customer	How much is it?
	Confectioner	Three rupees a kilo.
	Customer	That's too much.
	Confectioner	The milk is very high, sir.
	Customer	No, I'll give two and three-quarters.
	Confectioner	O.K., just as you please.
6.3	Surindar	Have some sweets also.
	John	Thanks.
	Surindar	This is /peṯha/.
		We made it ourselves.
	John	It is very sweet.

Surindar And those are /mət̲t̲hiã/.
They are salty.

John They are very good.

Surindar Will you have some water?
It is very cold.

John Yes, thank you.

Pronunciation

6.5 Panjabi /t̲ d̲ n̲/ are retroflex sounds. This means that they are pronounced with the tip of the tongue turned slightly back and touching the roof of the mouth a little behind the gums. Panjabi /t̲/ is slighly farther back than English 't.' /d̲/ and /n̲/ are pronounced with the same tongue position as /t̲/. All of these vary a little, of course, from word to word.

English 't d n' are commonly retroflex when they follow 'r' as in 'Burt bird burn.' Pronounce each of these and hold the final tongue position so that you can observe carefully. Because retroflex sounds are heard in English only after 'r,' Americans sometimes think they hear an 'r'-like sound before /t̲ d̲ n̲/. (Of course, this could not be /r/, because this is not 'r'-like.)

The following words will be useful for practice. First your instructor will pronounce the list a couple of times. Listen for the differences between retroflex and dental sounds. Then pronounce the words, carefully imitating his model.

/moti	mot̲i	modi	mód̲i	moni	mór̲i
siti	sít̲i	sadi	sad̲i	sona	sór̲i
pəta	pət̲a	pəda	píd̲a	cana	pər̲a
kiti	kət̲t̲i	kída	kád̲a	kana	kar̲a
jɔt	jət̲	jəd	jed̲i	jani	jar̲i
bóta	bə́t̲ua	bəndi	bən̲d̲i	bani	bar̲i
lɔt	lət̲	ləd	lən̲d̲a	lani	lar̲i/

6.6 /t̲/ also has an aspirated counterpart, /t̲h/. This makes it necessary, of course, to pronounce /t̲/ quite unaspirated. The following words will be useful for practice.

/thok	t̲hok	thəp	t̲həp	than̲	t̲han̲
sathi	pat̲hi	hathi	kat̲hi	pətthi	pət̲t̲hi
ləth	lət̲h	həth	hət̲h	ceth	cét̲h/

/t̲ik	t̲hik	t̲ok	t̲hok	t̲əp	t̲həp
pat̲i	pat̲hi	lat̲i	lat̲hi	sot̲i	kot̲hi
cət̲	cət̲h	hət̲	hət̲h	kət̲	kət̲h/

Pattern Practice

6.7 ó səsti e.	It is cheap.
bərfi səsti e.	/bərfi/ is cheap.
góbi səsti e.	Cauliflower is cheap.
narəngi tazi e.	The orange is fresh.
kəlakənd məíngi e.	/kəlakənd/ is expensive.

Counting

8.17 Certain fractions are expressed by use of the following words:

/sewa/	'one quarter more'
/sáḏe/	'one half more'
/poṉe/	'one quarter less'

For example:

/sewa tɪn/	'three and a quarter'
/sáḏe tɪn/	'three and a half'
/poṉe car/	'three and three-quarters'

There are two exceptions:

/ḏéṟ/	'one and a half'
/ṯài/	'two and a half'

Fractions less than one are expressed as follows:

/ə́dda/	'one half'
/poṉa/	'three quarters'

Practice these numbers in suitable sentences from the dialogs and pattern practices.

LESSON NINE

Dialogs

9.1	ján	sət sɪri əkal.
	dʊkandar	sət sɪri əkal.
		áo ji, ki cáida e?
	ján	kʊj phəl ləg̲e ne.
	dʊkandar	jo kó mɪl jáega.
		sentre, əmb, seb, naśpatiã, kele, əmrud, əngur.
	ján	naśpatiã mɪt̲t̲hiã ne?
	dʊkandar	hã ji.
	ján	ki pà ne?
	dʊkandar	ɪk rupə kɪllo.
	ján	te əmb kɪwẽ ne?
	dʊkandar	bər̲e wə́dia ne ji.
		d̲ór̲ rupə kɪllo.
		senduri ne.
	ján	seb kɪwẽ ne?
	dʊkandar	bər̲e mɪt̲t̲he ne.
		kəšmiri ne.
		tɪn rupə kɪllo.
	ján	eno məínge?
	dʊkandar	hali nəwẽ no.
	ján	eccha, ɪk kɪllọ əmb te ɪk kɪllo seb de dɪó.
		kɪnne pəse hoe?
	dʊkandar	á ló ji.

	sare sád̲e car rupə hoe.
ján	əccha, mérbani.
	sət sɪri əkal.
dúkandar	sət sɪri əkal.

Translations

9.1	John	/sət sɪri əkal./
	Shopkeeper	/sət sɪri əkal./
		Come in, please. What would you like?
	John	I would like some fruit.
	Shopkeeper	You will get anything you ask for:
		Oranges, mangoes, apples, pears, bananas, guavas, grapes.
	John	Are the pears sweet?
	Shopkeeper	Yes, sir.
	John	How much?
	Shopkeeper	A rupee a kilo.
	John	And how are the mangoes?
	Shopkeeper	They are very good.
		A rupee and a half a kilo.
		These are Sanduri.
	John	How are the apples?
	Shopkeeper	They are very sweet.
		They are from Kashmir.
		Three rupees a kilo.
	John	That's too much.
	Shopkeeper	They are from the new crop.
	John	Well then, give me a kilo each of mangoes and apples.
		How much is that?
	Shopkeeper	Here they are.
		All together, four and a half rupees.

John	Thank you. /sət sɪri əkal./
Shopkeeper	/sət sɪri əkal./

Pronunciation

9.2 Panjabi /ḻ/ is a retroflex lateral. Practice the following words.

/saḏa	saṟa	saḻa	
móḏa	maṟa	maḻa	məlli
káḏa	káṟa	kaḻa	
píḏi	píṟi	pæḻi	pǽli
kɪḏḏi	káṟi	káḻi	kali
píḏi	paṟi	pòḻi	poli
pəṉḏ	píṟi	piḻi	pɪlli
goḏi	geṟi	kòḻi	
gaḏi	gaṟi	gaḻi /	

/pàṟ	saḏi	kaḻi	taḻi	káṟi	naḻ
míḏi	sáṟi	waṟ	paṟ	poli	ḏoḻ
goḏi	goḻi	háṟi	jəṉḏ	aṟu	kə́ṟ
roḏi	phaḏi	wáḏi	roṟi	koṟi /	

9.3 The following sentences are for practicing tones in context:

ó saḏe kə́r aɪa.	He came to our home.
ó saḏe pɪṉḏ aɪa.	He came to our village.
ó saḏe šǽr aɪa.	He came to our city.

ó bár aɪa.	He came outside.
mæ bár aɪa.	I came outside.
pài bár aɪa.	Brother came outside.
gend pài kol e.	The ball is with brother.
gend mere kol e.	The ball is with me.
gend óde kol e.	The ball is with him.
ó kál̲a e.	He is in a hurry.
ó kal̲a e.	That is black.
ó pàra e.	That is heavy.
ó ódər gɪa.	He went there.
ó əndər gɪa.	He went inside.
ó pər gɪa.	That is filled.

Pattern Practice

9.4	phulka cáida e.	I want bread.
	khana cáida e.	I want food.
	cenga əmb cáida e.	I want a good mango.
	t̲h̲en̲d̲a pan̲i cáida e.	I want some cold water.
9.5	kelakend cáidi e.	I want some /kəlakənd/.
	tazi berfi cáidi e.	I want some fresh /bərfi/.
	cengi t̲okri cáidi e.	I want a good basket.
	hor dal cáidi e.	I want more /dal/.
9.6	resgulle cáide ne.	I want some /rəsgulle/.
	cenge əmb cáide ne.	I want some good bananas.
	taze sentre cáide ne.	I want some fresh oranges.
	ɪk derjen kele cáide ne.	I want a dozen bananas.

9.7	narəngiã cáidiã ne.	I want oranges.
	taziã naspatiã cáidiã ne.	I want some fresh pears.
	cəngiã jelebiã cáidiã ne.	I want some good /jəlebiã/.
9.8	kuj phəl læn̲e ne.	I would like some fruit.
	kuj mət̲t̲hiã læn̲iã ne.	I would like some /mət̲t̲hiã/.
	ɪk seb læn̲a e.	I would like one apple.
	našpati læn̲i e.	I would like a pear.
9.9	koi ciz nəí cáidi.	I don't want anything.
	hor bərfi nəí cáidi.	I don't want any more /bərfi/.
	šərbət nəí cáida.	I don't want any /šərbət/.
	hor phəl nəí cáide.	I don't want any more fruit.

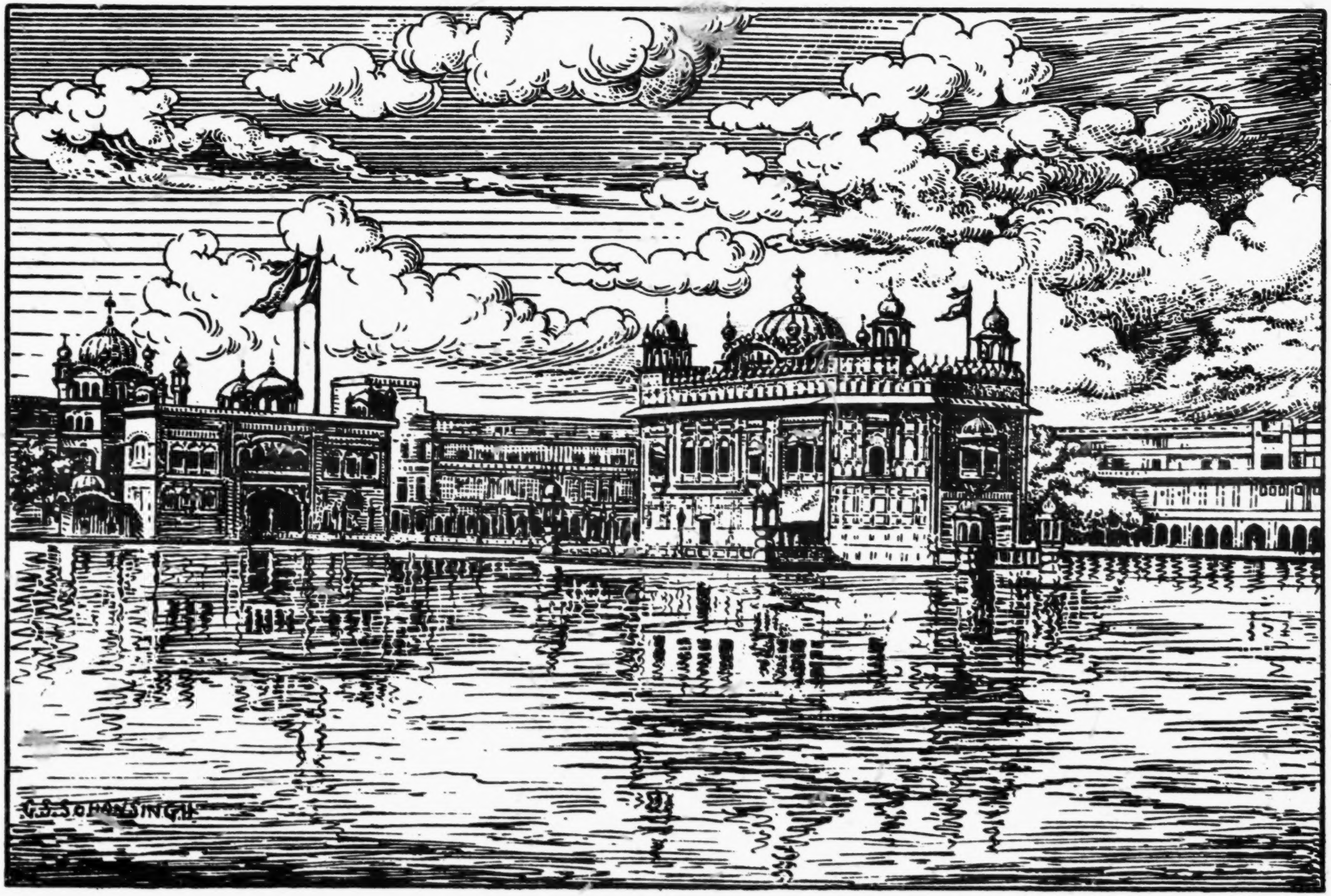
9.10 Certain verb forms vary according to the number and gender of the object.

All the sentences in this set of pattern practices have been translated with 'I' as subject. Actually, there is no subject expressed in the Panjabi. This must be supplied from the context or situation. Here the sentences are given with neither. As a result, a number of translations are possible: 'He wants bread.' 'We want bread,' etc.

Counting

9.11 Many of the following numbers are already familiar. However, the whole set should receive more practice in various frames.

	/dəs/	'ten'
	/wí/	'twenty'
	/tí/	'thirty'
	/cal̲i/	'forty'
	/pənjá/	'fifty'
	/sə́t̲h/	'sixty' (compare /sət/ 'seven')
	/səttər/	'seventy'
	/əssi/	'eighty'
	/nəbbe/	'ninety'
	/sɔ/	'hundred'
9.12	/do sɔ/	'two hundred'
	/tɪn sɔ/	'three hundred'
	/car sɔ/	'four hundred'
	/pənj sɔ/	'five hundred'
	/che sɔ/	'six hundred'
	/sət sɔ/	'seven hundred'
	/ət̲h sɔ/	'eight hundred'
	/nɔ sɔ/	'nine hundred'
	/həzar/	'thousand'


G.S. SOHAN SINGH

LESSON TEN

Dialogs

10.1	jəgir síng	é dərbar sáb e.
	ján	ɪs de sunəri gumbəd bót sóne ləgde ne.
	jəgir síng	ji, te éna da pərchawā̃ wi sərowər wɪc bót sundər ləgda e.
	ján	é kədõ bənɪa si?
	jəgir síng	car sɔ sal hoe.
		ɪs di ní guru ram das ne rəkkhi si.
	ján	tā̃ te é bót purana e.
	jəgir síng	hā̃ ji.
		pər sone da kɔm máraja rənjit síng ne kərwaɪa si.
	ján	ɪs nu həri məndər wi keínde ne na?
	jəgir síng	ji.
		áo, əndər cə́llie.
	ján	é ki ga reé ne?
	jəgir síng	é kirtən kər reé ne.
		grənth sáb de šəbd ga reé ne.
	ján	bót sóna gonde ne.
	jəgir síng	hā̃ ji, é bót cənge ragi ne.
		édər mere nal áo.
		pəršad ló.
	ján	əccha ji.
	jəgir síng	dərbar sáb pəsənd aɪa?
	ján	hā̃ ji, bót.

Usage Notes

10.2 The Darbar Sahib or Golden Temple is the leading Sikh shrine. It is located on an island in a lake in the center of the city of Amritsar. The city is named from the temple, Amritsar, meaning 'Lake of Nectar.'

Before partition, Amritsar and Lahore were together the central cities of Panjab. The border, however, now separates them. Lahore is the chief city of Pakistani Panjab, and Amritsar of Indian. Amritsar has long been the most important Sikh center. There are a number of shrines in the area. Khalsa College in Amritsar is the oldest Sikh institution of higher learning.

Ramdas was the fourth Guru. He led the Sikhs from 1574 to 1581.

Ranjit Singh was Maharaja in the Panjab from 1799 to 1839.

The Granth Sahib is a collection of hymns and other religious writings compiled by the Sikh Gurus.

A /kirten/ is a musical recitation of religious poetry.

/peršad/ is a preparation of flour, ghee, and sugar which is passed to the worshipers during certain services.

Translation

10.1 Jagir Singh	This is Darbar Sahib.
John	Its golden domes are very pretty.
Jagir Singh	Yes. And their reflection in the lake is also very beautiful.
John	When was it built?
Jagir Singh	About four hundred years ago.
	Guru Ramdas laid its foundationstone.
John	Then it is quite old.
Jagir Singh	Yes. But Maharaja Ranjit Singh had this gold work done.
John	It is also called Hari Mandir, isn't it?
Jagir Singh	Yes.
	Let us go in.
John	What are they singing?
Jagir Singh	They are performing the Kirtan.
	They are singing hymns from the Granth Sahib.
John	They sing very nicely.
Jagir Singh	Yes, they are very good singers.
	Come here with me.
	Take Parshad.
John	All right.
Jagir Singh	Did you like Darbar Sahib?
John	O yes, very much.

Pronunciation

10.3 There are no new sounds in this lesson. However, practicing the following words will give you fluency in the more difficult sounds of Panjabi. Concentrate especially on the retroflex (underlined) sounds.

/kana pəne sadi sáde mara sara
jana ɔna nə́ddi wə́ddi tari cári
pani cháni wádi ləddu sərk rərk
rona tòna tàdi pə̀nd ləri səri
mənka ronək móda tɪnd kə́ri nəri
pàn tàni pòd chəd pàra kə̀ri/

10.4 More tone practice in frames:

ó lʊdɪàne jáega.	He will go to Ludhiana.
ó əmrɪtsər jáega.	He will go to Amritsar.
ó jəléndər jáega.	He will go to Jullundur.

əsĩ lʊdɪane jáwange.	We will go to Ludhiana.
əsĩ əmrɪtsər jáwange.	We will go to Amritsar.
əsĩ jəléndər jáwange.	We will go to Jullundur.

mæ lʊdɪàne sã.	I was at Ludhiana.
mæ əmrɪtsər sã.	I was at Amritsar.
mæ jəléndər sã.	I was at Jullundur.

lʊdɪàne gəe sã əsĩ.	We went to Ludhiana.
əmrɪtsər gəe sã əsĩ.	We went to Amritsar.
jəléndər gəe sã əsĩ.	We went to Jullundur.

	ó sad̲e nal̲ ludɪàn̲e gɪa.	He went to Ludhiana with us.
	ó sad̲e nal̲ əmrɪtsər gɪa.	He went to Amritsar with us.
	ó sad̲e nal̲ jələ́ndər gɪa.	He went to Jullundur with us.

Pattern Practice

10.5	gʊmbəd són̲e ləgde ne.	The domes look pretty.
	gʊmbəd bót són̲e ləgde ne.	The domes look very pretty.
	sʊnə́ri gʊmbəd són̲e ləgde ne.	The golden domes look pretty.
	ɪs de gʊmbəd són̲e ləgde ne.	Its domes look pretty.
10.6	pərchawã sʊndər ləgda e.	The reflection looks beautiful.
	perchawã bót sʊndər ləgda e.	The reflection looks very beautiful.
	éna da pərchawã sʊndər ləgda e.	Their reflection looks beautiful.
	perchawã sərowər wɪc sʊndər ləgda e.	The reflection in the pool looks beautiful.
10.7	dərbar sáb kədõ bən̲ɪa si?	When was the Darbar Sahib built?
	gʊmbəd kədõ bən̲e sən?	When were the domes built?
	sone da kəm kədõ kərwaɪa si?	When was the gold work done?
	ɪs di ní kədõ rəkkhi si?	When was its corner-stone laid?

10.8	é ki kər rəé ne?	What are they doing?
	ó ki khéd̲ rəé ne?	What are they planing?
	jəgir sɪ́ng ki kər rɪá e?	What is Jagir Singh doing?
	əmrit kor ki ga rəí e?	What is Amrit Kaur singing?
10.9	ó ki kərda e?	What is he doing?
	é ki gonde ne?	What are they singing?
	mun̲d̲e ki khéd̲de ne?	What are the boys playing?
	kur̲iã ki gəndiã ne?	What are the girls playing?
10.10	é dɪlli di sər̲k e.	This is the Delhi road.
	ó šár diã sər̲kã ne.	Those are city roads.
	é món da kòr̲a e.	This is Mohan's horse.
	é ram de kòr̲e ne.	These are Ram's horses.
10.11	ap da pɪn̲d̲ pesənd aɪa.	I liked your village.
	ap di kafi pəsənd ai.	I liked your coffee.
	ap de əngur pəsənd ae.	I liked your grapes.
	ap diã jəlebiã pəsənd aɪã.	I liked your /jəlebiã/.

Counting

10.12 Learn the following numbers and practice with them in frames such as you have been using.

/sol̲ã/	'sixteen'
/sətārã/	'seventeen'
/əthārã/	'eighteen'
/unni/	'nineteen'

You can now count as far as twenty, and by tens to one hundred. You also know how to express fractions involving halves and quarters. Those are the most useful numbers. For the present it is better to stop with that. The remaining numbers are rather complex and not frequently used.

For example, /pənjə̄ttər/ 'seventy-five' is one of the more transparent ones. It looks like a condensation of /pənj/ and /səttər/. But there is no easy way of figuring out what the form should be, so the only way would be to memorize the whole set. Some are much less obvious: /pə́n̲t̲h/ 'sixty-five' does not look much like /ponj/ and /sə́t̲h/. After you have acquired greater fluency in Panjabi, you may desire to learn some more numerals. For the present, it is better to avoid them as far as possible.

LESSON ELEVEN

A Tale

11.1 1. /ɪk si cɪri te ɪk si kã.
2. ɗówẽ rəl ke khɪcri ríneṇ ləgge.
3. cɪri ne lɪànda colã da dana,
4. te kã ne lɪànda nothã da dana.
5. cɪri əg baleṇ ləggi.
6. óne kã nu kɪá.
7. kawã kawã, já khú tõ pani lɪà.
8. kã ne khú tõ pani læ anda.
9. cɪri ne kã nu kɪá.
10. é pani thóra e.
11. já hor lɪà.
12. kã pani læn cəla gɪa.
13. pɪcchõ cɪri ne khɪcri rín ke kha ləi.
14. te cəkki de gənd wɪc luk gəi.
15. jədõ kã pani læ ke aɪa,
16. tã cɪri óthe koi neí si.
17. édər ódər wekhdɪã ónu cɪri da púnja dɪs pɪa.
18. kã ne əg wɪc səlai tətti kiti,
19. te cɪri de púnje wɪc de dɪtti.
20. cɪri ləggi cikən,
21. cĩ cĩ mera púnja səṛɪa.
22. kã ne əggõ kɪá,
23. kɪõ pəraɪa khɪccər kháda.
24. óo neri bat, te uttõ pæ gəi rat./

Usage Notes

11.2 This is a very familiar folk tale in Panjab. It will be distinctly worth memorizing, since you may have opportunity to tell a tale. A familiar one is certainly the best for a beginner!

Line 1 is a very usual opening formula for a tale of this sort. It is, of course, varied slightly from tale to tale: /ɪk si raja te ɪk si rani./ 'There once was a king and a queen.' etc. A sentence of this type marks that follows as a tale in much the same way as does English 'Once upon a time there was a sparrow and a crow.'

Line 24 is a standard way of closing a folk tale. It has some of the same functions as English 'And so they lived happily ever after.' Neither of these formulas would be used with other kinds of narrative.

Line 23 is a well known proverb. It uses /khɪccer̲/ instead of the more usual /khɪcr̲i/. Being a proverb, it would not do to change it, of course. /kɪõ perai khɪcr̲i khádi./ would, however, mean exactly the same thing.

11.3 /khɪcr̲i/ is a dish made of rice and something else cooked together. The other ingredient is most often some kind of /dal/. This is the case here; /mot̲h/ is a kind of /dal/. The word /khɪcr̲i/ is also used metaphorically of anything mixed, e.g. /khɪcr̲i pàša/ mixed language,' Panjabi, English, Urdu and what-not mixed together.

11.4 Village people grind flour from their own grain. For this purpose they use a /cekki/. This consists of two stones one above the other. The lower one is stationary; the upper one can be turned by means of a /hetthi/ (compare /heth/ 'hand'). In the center of the upper stone is a hole /gend/ into which the grain is poured a little at a time. It passes between the two as the upper one is turned and comes out around the edge as flour.

Translation

11.1 1. There was a sparrow and a crow.
2. They together began to cook /khɪcr̲i/.
3. The sparrow brought a grain of rice.
4. And the crow brought a grain of /mot̲h/.
5. The sparrow began to make fire.
6. She said to the crow -
7. O crow, O crow, go and bring water from the well.
8. The crow brought water from the well.
9. The sparrow said to the crow -
10. This water is little.
11. Go and bring some more.
12. The crow went to bring the water.
13. After this the sparrow cooked the /khɪcr̲i/ and ate it.
14. And hid herself in the hole of the grinding-wheel.
15. When the crow returned with water,
16. The sparrow wasn't there any more.
17 Looking around, he saw the sparrow's tail.
18. The crow heated a needle in the fire,
19. And pushed it in the tail of the sparrow.
20. The sparrow began to cry -
21. /oĭ cĭ/, my tail is burning.
22. The crow replied -
23. Why did she eat another person's /khɪccər̲/?
24. This is my tale and the night is late.

Pronunciation

11.5 The following is a convenient summary of all the sounds of Panjabi:

	Velar	Palatal	Retro-flex	Dental	Labial
Stops, voiceless	k	c	t̲	t	p
aspirated	kh	ch	t̲h	th	ph
voiced	g	j	d̲	d	b
Nasals	ŋ	ñ	n̲	n	m
Flap and trill			r̲	r	
Laterals			l̲	l	
Fricatives, voiceless			š	s	f
voiced				z	
Semivowels		y			w
Glottal	h				
Nasalization	~				
Tones	´ ¯ `				
Vowels	i e æ a ɔ o u ɪ ə ʊ				

The labels given are technical phonetic terms. A few were introduced in the first ten lessons. The remainder are introduced here for the convenience of students who have studied phonetics. If you are not already familiar with them, there is no need to learn them. They will not be made use of in the remaining lessons.

11.6 Certain of the sounds listed require some comment:

There is a clear contrast in Panjabi between /mb/ and /m/, /nd/ and /n/, and /n̲d̲/ and /n̲/. This is shown by such pairs of words as the following:

/kəmb/	'tremble'	/kəm/	'work'
/sənd/	'tool'	/sən/	'year'
/kən̲d̲/	'back'	/kən̲/	'froth'

In the speech of most Panjabis, there is also a distinction between /ŋg/ and /ŋ/. However, this is very much less important. There is a great deal of variation. Some say /waŋ/ 'like'; others say /waŋg/; still others use both. But those who say /waŋ/ usually say /wɪəŋg/ 'trick.' Because of such variation, it is impossible to transcribe the difference in a way that would accurately reflect the pronunciation of all those who might serve as instructors using these lessons. But it is hardly necessary, since the distinction is of little significance. For convenience, we have written both as /ng/. (This is possible because Panjabi /n/ never occurs before /g/.) Thus /wang/ represents either /waŋ/ or /waŋg/, while /wɪəng/ represents only /wɪəŋg/. If you imitate your instructor, your pronunciation of these words will be entirely acceptable, though perhaps slightly different from that of another person trained under a different instructor.

11.7 The situation with /ñ/ is in some ways similar. There are very few words with /ñ/ where this is not immediately followed by /c/ or /j/. The only common one is /əñan̲a/ 'child.' On the other hand, neither /n/ or /n̲/ occurs before /c/ or /j/. We can, therefore, use a simpler transcription and write /nc/ and /nj/ instead of the more strictly correct /ñc/ and /ñj/. There is no possibility of a mistake, and the beginner would not be helped by the added specification.

11.8 In some parts of Panjab, /l̲/ is not distinguished from /l/. In others, /l̲/ is used in fewer words than is indicated in these lessons. Your instructor's pronunciation, therefore, may not coincide exactly with that shown. In any case, imitate his pronunciation. If you do so, you will be understood in any part of the Panjab. Panjabis who distinguish /l̲/ and /l/ are accustomed to hearing dialects that do not. If you make the distinction in a community that does not, there can be no difficulty, and your speech may even be considered slightly superior for it.

11.9 Not all Panjabis make a clear distinction between /ph/ (which is rather common) and /f/ (which is much rarer). In certain positions in the word, some people will pronounce both much like English 'f.' The distinction is mostly likely to be made in initial position. Educated people are more likely to make the distinction than uneducated. Again, the best practice is to imitate your instructor. His speech probably represents a very good type of Panjabi that should be acceptable anywhere.

11.10 /z/ is a sound that occurs most often in words borrowed from Urdu. As such, it is very much more common in Pakistani Panjabi than in Indian. Its pronunciation presents no difficulty for Americans, being very much like 'z' in 'zoo.' But it does give trouble for some Panjabis. You will frequently hear /j/ substituted, particularly in rural areas. Thus, you may hear /jerūr/ for /zərūr/. It is probably best to use /z/, but you must be prepared to hear and understand /j/.

11.11 There are three tones in Panjabi. Every word has just one tone. It may occur on the first syllable or (very much more rarely) on the second syllable. Normal tone is very much the most frequent. For this reason it is convenient to leave it unmarked except when it occurs on the second syllable. This makes it unnecessary to write any tone mark on more than half the words. Though not written, the tone is still to be pronounced. Every Panjabi word has a tone. The following indicate the possibilities:

	1 syllable		2 syllables		3 syllables	
Tone on first syllable:						
normal	/ca/	'enthusiasm'	/kora/	'whip'	/bolie/	'let's talk'
low	/cà/	'peep'	/kòr̲a/	'horse'	/pèjunga/	'will send'
high	/cá/	'tea'	/kór̲a/	'leper'	/kháunga/	'will eat'
Tone on second syllable:						
normal	---		/chelā/	'deceive'	/kerāi/	'had it done'
low	---		/perà/	'fill'	/per̲ài/	'studies'
high	---		/wegá/	'threw'	/keráū/	'will get it done'

Four syllable and longer words are infrequent, but follow the same patterns.

Pattern Practice

11.12	cɪr̲i ne celã da dan̲a lɪànda.	The sparrow brought a grain of rice.
	kã ne pan̲i lɪànda.	The crow brought water.
	óne selai lɪàndi.	He brought a needle.
	éne phəl lɪànde.	He brought fruit.
11.13	kã əg bal̲en̲ ləgga.	The crow began to make a fire.
	mun̲d̲a kem kərn ləgga.	The boy began to work.
	kur̲i kem kərn ləggí.	The girl began to work.
	kur̲iã pan̲i læn̲ ləggiã.	The girls began to bring water.
11.14	cɪr̲i əg bal̲en̲ celi gəi.	The sparrow went to build a fire.
	kã khɪcr̲i rínen̲ cela gɪa.	The crow went to cook /khɪcr̲i/.
	kur̲iã pan̲i læn̲ geliã geiã.	The girls went to get water.
	mun̲d̲e kem kərn cele gee.	The boys went to work.
11.15	óne selai púnje wɪc de dɪtti.	He put the needle into the tail.
	óne pæsa heth wɪc de dɪtta.	He put the money in the hand.
	kã ne pan̲i ónu de dɪtta.	The crow gave her the water.
	cɪr̲i ne kã nu khɪcr̲i de dɪtti.	The sparrow gave the crow /khɪcr̲i/.

11.16	jáo khú tõ pan̲i lɪào.	Go and get water from the well.
	jáo bezar tõ sebzi lɪào.	Go and get vegetables from the market.
	jáo khɪcr̲i lɪào.	Go and get /khɪcr̲i/.
	jáo hor cɔl lɪào.	Go and get more rice.
11.17	kã ne cɪr̲i nu kiá.	The crow said to the sparrow.
	óne dʊkandar nu kɪá.	He said to the shopkeeper.
	helwai ne ónu kɪá.	The confectioner said to him.
	éne ónu kɪá.	He said to her.
		She said to him.
		He said to him. · etc.

11.18 The pattern in 11.15 is one that you have seen many times before. It is the usual way of making a command or request in the situations of most of the dialogs given in these lessons. It is the form that you will find most frequently proper in your contacts with Panjabi people.

It is given here to provide a comparison with sentences 7 and 11 in the store. These are also commands of a less polite kind. Such commands might be addressed to children or under certain circumstances to servants, but not ordinarily to adult acquaintances.

11.19 /óne/ is parallel in function to such sequences of words as /kã ne/. /óne/, /éne/, and /ónu/ are written as single words because each is said with only one tone. Each Panjabi word has a tone. To write /ó ne/ would imply a second tone, /ó nẽ/, but such a pronunciation is not used.

11.20 /kərn/ is to /kər/ as /læn̲/ is to /læ/ or /rɪ́nən̲/ is to /rɪ́n/. The ending here is /-n/ after /r/, /-n̲/ after vowels, and /-ən̲/ after most consonants.

11.21 Compare the order of words in 11.7 with line 3 in 11.1. Compare 11.8 with line 20.

The pattern practices give what is usually considered as the normal order. In colloquial Panjabi, however, there are many departures from this "standard." Perhaps the commonest differs by only one change: one word or a group of closely related words is taken out and put at the end of the sentence after the verb. Sentences of this kind have appeared many times before in these lessons. For example, in 2.1:

/ó ne mere dost, ram gopal./

Compare /ó mere dost, ram gopal, ne./

/mere dost, ram gopal/ is such a group of closely related words that act as a single unit, even if it does constitute more than half the sentence.

LESSON TWELVE

A Legend

1. /ɪk werã di gel e.
2. guru nanek te mərdana kɪse pɪnd gee.
3. óthõ dɪã lokã ne óna da bera ader kita.
4. guru ji ne kɪá.
5. é pɪnd ʊjjər jae.
6. phɪr guru ji te merdana dusre pɪnd gee.
7. óthõ dɪã lokã ne óna da bera 'nɪrader kita.
8. guru ji ne əsis dɪtti.
9. é pɪnd wəsda rəé.
10. merdane ne puchhɪa.
11. é kɪõ?
12. guru ji ne ʊttər dɪtta.
13. je cənge lok ʊjjər jánge,
14. tã jɪtthe wi jánge, apni cəngɪai nal læ jánge.
15. pæro lok apne pɪnd wɪc i ræn tã cənga e./

12.2 This is typical of the legends that abound in Panjab. They are told of every famous man, particularly of religious leaders.

Guru Nanak (1469-1538) was the founder of the Sikh movement.

/ɪk werã di gel e./, literally 'It is the happening of one time,' is a conventional opening for tales and legends.

Translation

12.1 1. Once upon a time.

2. Guru Nanak and Mardana went to a certain village.

3. The people of that place paid them much respect.

4. The Guru said,

5. "May this village be scattered."

6. Later the Guru and Mardana went to another village.

7. The people of that place treated them very disrespectfully.

8. The Guru blessed them,

9. "May this village prosper."

10. Mardana asked,

11. "Why is this?"

12. The Guru gave answer,

13. "If good people will scatter,

14. Then wherever they will go, they will take with them their goodness.

15. But it is better for bad people to remain in their own village."

Grammar

12.3 The pattern practices in the first eleven lessons have given you a number of hints at Panjabi grammar. You have seen, for example, that certain nouns have different forms for singular and plural (e.g. /sentra sentre/) and others are alike (e.g. /emb emb/). It is now time to organize some of these facts. If this can be done it should make clear some of the underlying principles of Panjabi sentence structure, and help greatly as you try to get a further command of the language.

When such facts are systematically presented, we call it "grammar." Americans are often conditioned to think of grammar as merely a long list of definitions and a number of rather pointless rules. That is a mistake. The terminology is really rather unimportant and formal definitions are often beside the point. Rules are much less important than understanding.

A few technical terms will have to be used, of course. But do not worry about their definitions. Instead, try to see the patterns that call forth the terms. Check back through past dialogs and pattern practices. You will find many examples of every principle that is mentioned in the grammar notes. The notes will, for the most part, merely systematize things that you already have some informal acquaintance with.

There is one very important reason for calling your attention to grammatical patterns. That is, many of them are quite different from English patterns. They will be hard to master unless you see how they are different. Not everything in Panjabi is obviously logical, any more than is the case with English. However, many of the patterns are much more reasonable when you are able to see their organization in Panjabi terms rather than in English. The grammar notes are designed to call your attention to the system of Panjabi grammar and to show how many of the patterns fit together.

12.4 Panjabi expresses certain relationships by means of *postpositions*. These are words like:

/wɪc/	'in'	/naḻ/	'with'
/tõ/	'from'	/da/	'of'
/nu/	'to'	/ne/	

All of these have occurred in past lessons, some of them many times.

"Translations" have been given for five of the six. With any kind of word, one-word "meanings" are notoriously treacherous. With postpositions they are worse than average. Sentences containing /wɪc/ can often be translated by sentences containing 'in.' This is probably more often the case than not, but there are instances where 'in' simply will not work. So to say "/wɪc/ means 'in'" can be most misleading. With some others, the situation is even worse. Probably more sentences with /nu/ can be translated by sentences with 'to' than with any other English word. 'To,' therefore, is probably the best one-word "translation" for /nu/. But there are very many ways in which sentences containing /nu/ can be translated, and the use of 'to' is only one of the many. 'To' is unsatisfactory in more instances than it is satisfactory. We gave it merely because nothing is better.

With /ne/, the problem is so difficult that it is certainly better not to attempt to give any single-word "meaning" at all. That does not mean that we can give no guidance on the use of /ne/. It is used in very specific ways, and it can and should be described. But a translation is not a workable way of describing them. /ne/ is used in certain very definite places in certain specific Panjabi sentence patterns. Those patterns can be described. This grammatical description will say everything that it is really worthwhile to say about the use of /ne/. A "translation" will be able to add nothing at all.

Similarly with /nu/ a grammatical description of certain patterns will tell us a great deal more than any translation as 'to.' Indeed, it will tell us everything correct of what the translation might tell us.

With any "small words" like /ne/ and /nu/ the important thing is the patterns in which they are used. These will become clear in due course—perhaps you have already surmised a great deal of them. The translation is unimportant.

12.5 Postpositions are used in several ways. The most important one is immediately following a noun in such a way that the noun and the postposition form a phrase. That is, they form a unit—a subassembly—which operates as a single entity in larger patterns. This is true of all these postpositions. The choice from the list is largely a matter of the relationship of this phrase to other words in the sentence.

For example, /da/ usually relates to another noun. Usually the phrase with /da/ precedes the other noun. It thus works very much like English '-'s,' which also follows nouns, and joins them to following nouns.

/ram da pɪnd/ 'Ram's village'

If we translate /da/ by 'of' (and this is a common practice), we must remember that the order is entirely different:

/ram da pɪnd/ 'the village of Ram'

12.6 /da/ is unique among Panjabi postpositions in that it agrees with the following noun in much the same way as does an adjective.

/món da sentra/	'Mohan's orange'
/cənga sentra/	'a good orange'
/món di narəngi/	'Mohan's orange'
/cəngi narəngi/	'a good orange'
/món de sentre/	'Mohan's oranges'
/cənge sentre/	'good oranges'
/móne diã narəngiã	'Mohan's oranges'
/cəngiã narəngiã/	'good oranges'

12.7 Before postpositions, some nouns have a distinctive form.

/mʊnda/	'the boy'
/mʊnde da dost/	'the boy's friend'
/mʊnde/	'boys'
/mʊndɪã da dost/	'the boys' friend'

These special forms are traditionally referred to as being in the oblique case. It is convenient to label all forms occurring in this position, even when they are not visibly different from the nominative.

12.8 On this basis, most nouns are described as having four important forms. Actually no more than three of these are ever visibly different. All feminine nouns follow one pattern. Masculine nouns follow two, one for all masculine nouns ending in /a/ in the singular nominative, and one for all others. The following are typical examples:

	masculine I 'boy'	masculine II 'washerman'	feminine 'girl'
nominative singular	/munda	tòbi	kʊri
oblique singular	munde	tòbi	kʊri
nominative plural	munde	tòbi	kʊriã
oblique plural	mundɪã	tòbiã	kʊriã

If you will go over the material you have learned you will find examples of singulars and plurals, nominatives and obliques, and all three types of nouns. Seeing or hearing them in use will often tell you which group any noun belongs to.

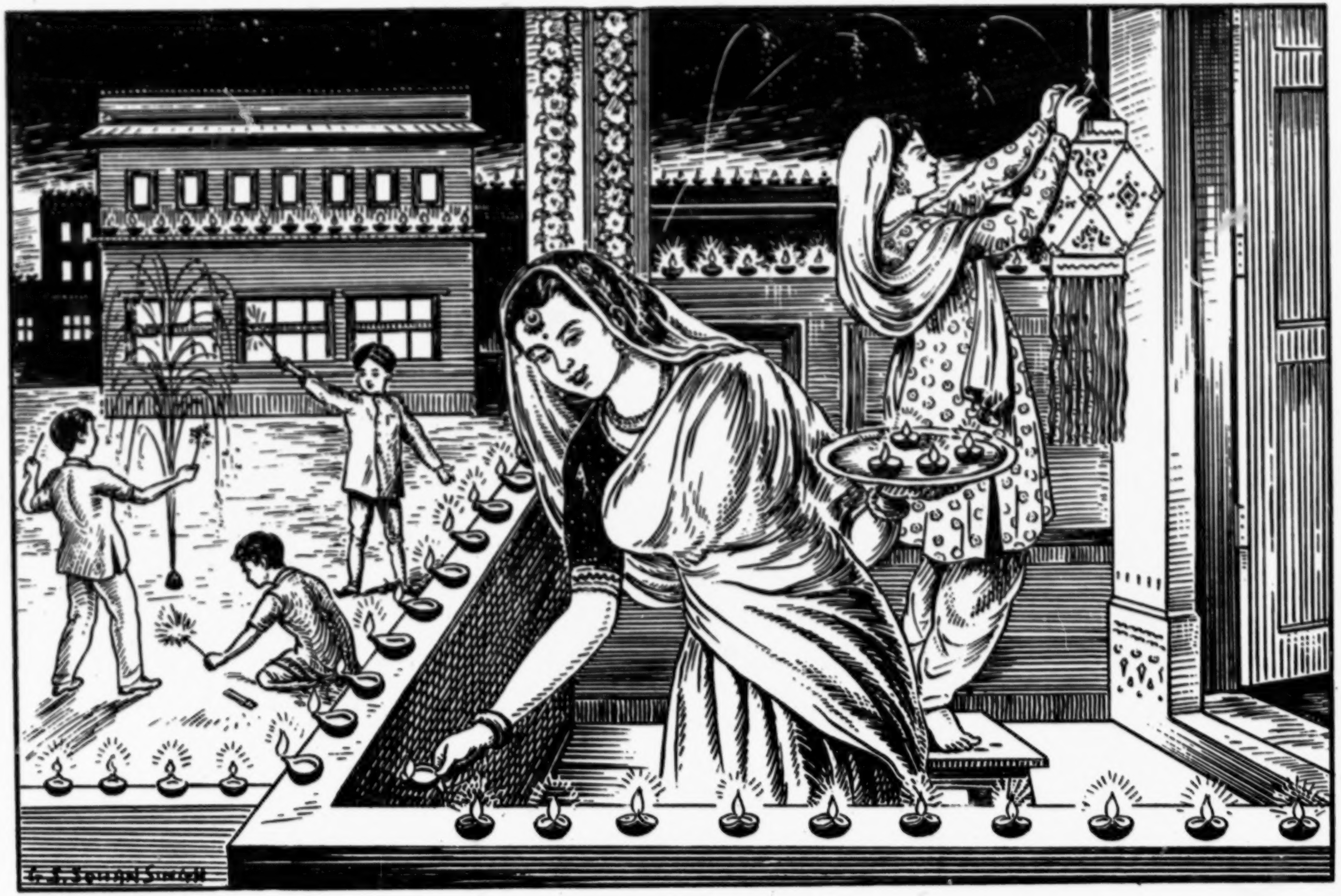
Pattern Practice

12.9 ram pɪnd gɪa.	Ram went to the village.
sita pɪnd gəi.	Sita went to the village.
munde pɪnd gəe.	The boys went to the village.
kʊriã pɪnd gəiã.	The girls went to the village.

12.10	gʊru ji ne əsis dɪtti.	The Guru gave blessings.
	lokã ne kem kita.	The people worked.
	merdane ne sewal kita.	Mardana asked a question.
	merdane ne gel kiti.	Mardana said.
	mʊn̲d̲ɪã no ador kita.	The boys treated them with respect.
	kʊr̲iã ne nɪrader kita.	The girls treated them with disrespect.
12.11	pɪn̲d̲ dɪã lokã no ader kita.	The village people were respectful.
	pɪn̲d̲ diã kʊr̲iã ne kem kita.	The village girls worked.
	món de dost ne ʊtter dɪtta.	Mohan's friend said.
	món dɪã dostã ne kem kita.	Mohan's friends worked.
12.12	món da kə̀r pɪn̲d̲ wɪc e.	Mohan's house is in the village.
	ram de dost šǽr wɪc ne.	Ram's friends are in the city.
	mɪrze diã cizã kə̀r wɪc ne.	Mirza's things are in the house.
	óda saikəl kalɪj wɪc e.	His cycle is in the college.
12.13	ó kʊr̲i nal̲ si.	She was with the girl.
	ó mere nal̲ si.	He was with me.
	ó mʊn̲d̲ɪã nal̲ bæt̲ha si.	He was sitting with the boys.
	ó kʊr̲iã nal̲ bæt̲hi si.	She was sitting with the girls.

12.14	ján emrika tõ e.	John is from America.
	ó dɪlli tõ aɪa.	He came from Delhi.
	munde penjãb tõ ae.	The boys came from Panjab.
	é pakɪstan tõ aiã.	They came from Pakistan.

12.15 The verb /ker/ 'do,' with its present tense /kerda e/ and the past /kita/ occurs very frequently in phrases with a noun, e.g. /kem/ 'work.' These phrases often have idiomatic meanings and should be thought of as units.



G. S. SOHAN SINGH

LESSON THIRTEEN

D̲ɪ̲w̲a̲l̲i̲

13.1 1. /dɪwal̲i saro pàret wɪc mənai jandi e.

2. éde nal̲ sɪal̲ di rut šuru hundi e.

3. lok apn̲e kèrã nu saf kerde te sejonde ne.

4. helwai newiã mət̲hɪaiã kéd̲de ne.

5. jəlebiã, per̲o, ləd̲d̲u, kelakənd, berfi,

sə́b kuj bən̲onde ne.

6. chot̲e mun̲d̲e pet̲ako lei phɪrde ne.

7. dɪwal̲i di rat nu kèr kèr dip mal̲a hundi e.

8. sə́b pase ber̲iã ren̲kã hundiã ne.

9. kəínde ne.

10. es dɪn ram cəndor ji sita nu wapes læ ke

əjúddɪa ae sen.

11. dɪwal̲i us khuši wɪc mənai jandi e./

13.2 Diwali is a celebration of Hindu origin, but for many people of little religious significance, and generally celebrated by all communities.

The Ramayana is the legendary history of the kidnapping by Ravana of Sita, wife of Rama, and her eventual rescue and return. Throughout India this is probably the most widely familiar story. It is less often told in Pakistan, but many of the incidents are nevertheless widely known.

Rama is known by a number of different names. /ram cendᵊr/ is a rather common one.

13.3 /dip mala/ is literally 'a garland of lamps.' Originally small clay lamps were used, but recently candles or electric lights have tended to supplant them.

Translation

13.1 1. Diwali is celebrated all over India.
2. With this the winter season begins.
3. People clean their houses and decorate them.
4. Confectioners make fresh sweets.
5. /jelebiã, pere, leddu, kelakend, berfi/,
they prepare everything.
6. Small boys carry firecrackers.
7. On the night of Diwali in every house lamps are lit.
8. Everywhere there are great celebrations.
9. It is said
10. On this day Rama brought Sita back and came to Ayuddia.
11. Diwali is celebrated in this joy.

Grammar

13.4 Sentences in Panjabi are built, as you have seen, on a number of patterns. Most of them contain a verb phrase and a subject. They may also contain a number of other elements. The verb phrase may consist of a single word or of several. Similarly, the subject may consist of one word or many. After the verb phrase and the subject, the most frequent sentence element is the object. This also may consist of any number of words.

	subject	object	verb phrase
4	həlwai	nəwiã məthɪaiã	kə́d̲de ne.
6	chot̲e mun̲d̲o	pət̲ako	ləi phɪrde ne.

Contrary to English conventions, the subject is commonly omitted. In this instance it is generally indicated to be identical with that of the preceding sentence:

5 [həlwai] sə́b kuj bən̲onde ne.

In English this would generally be indicated by using a pronoun for the subject.

13.5 One type of Panjabi verb phrase is called present tense. The examples just above are of this kind. The mark of the present tense is a suffix (/-da/ or /-nda/) followed by an auxiliary (commonly /e/ or /ne/). This always agrees with the subject. In fact the subject can be identified as that part of the sentence with which the present tense verb phrase shows agreement.

4 həlwai (masc. plur) .... kə́d̲-de ne.

1 dɪwal̲i (fem. sing.) .... ja-ndi e.

8 ... bər̲iã rən̲kã (fem. plur) .. hu-ndiã ne.

13.6 There are two sets of auxiliaries in Panjabi. Both are given here, though only the first is used in the present tense:

singular		
first person	ã	sã
second person	ẽ	sẽ
third person	e	si

plural

first person	ã	sã
second person	o	so
third person	ne	sen

13.7 The suffix used in the present tense is /-da/ after consonants, and /-nda/ after vowels. It agrees with the subject in exactly the same way as do adjectives. The following are the forms of the present tense for two verbs. Pronoun subjects are given.

masculine

/mæ janda ã./	'I go.'	/mæ kerda ã./	'I do.'
/tũ janda ẽ./	'You go.'	/tũ kerda ẽ./	'You do.'
/ó janda e./	'He goes.'	/ó kerda e./	'He does.'
/esĩ jande ã./	'We go.'	/esĩ kerde ã./	'We do.'
/tusĩ jande o./	'You go.'	/tusĩ kerde o./	'You do.'
/ó jande ne./	'They go.'	/ó kerde ne./	'They do.'

feminine

/mæ jandi ã./	'I go.'	/mæ kerdi ã./	'I do.'
/tũ jandi ẽ./	'You go.'	/tũ kerdi ẽ./	'You go.'
/ó jandi e./	'She goes.'	/ó kerdi e./	'She does.'
/esĩ jandiã ã./	'We go.'	/esĩ kerdiã ã./	'We do.'
/tusĩ jandiã o./	'You go.'	/tusĩ kerdiã o./	'You do.'
/ó jandiã ne./	'They go.'	/ó kerdiã ne./	'They do.'

13.8 The forms with /tũ/ are related to sentences like /já khú tõ pan̲i lɪà./ As such they are seldom used in speaking to a chance acquaintance, or in most of the situations where you will find yourself in Panjab.

/tusĩ/ is preferred even when speaking to a single person. It remains grammatically plural, of course. /tusĩ/ is related to sentences like /jáo khú tõ pan̲i lɪào./ (See 11.18) That is, /tusĩ/ is used in the same situations as /jáo/ and /tũ/ in the same situations as /já/.

Pronunciation

13.9 The present tense gives rise to certain sequences of consonants that are difficult for English speaking people. The following are examples. They have been given in the masculine singular form. It will be useful to practice them in the other forms also. They can all be practiced in such a context as /ó .... e./ or /ɑ́ .... ne./

/kə́d̲da cə́r̲da cət̲da ut̲hda
ud̲da kə́r̲da kət̲da nət̲hda
wə́d̲da pə́r̲da put̲da nat̲hda
khə́d̲da rur̲da kut̲da bæt̲hda/

Pattern Practice

13.10	lok apn̲e kə̀rã nu saf kərde ne.	The people clean their houses.
	ɔrtã apn̲e kə̀rã nu səjɔndiã ne.	The women decorate their houses.
	ɔrət apn̲e kə̀r nu saf kərdi e.	The woman cleans her house.
	ó mere kə̀r nu saf kərda e.	He cleans my house.

13.11	dɪwal̲i nal̲ sɪal̲ di rʊt šʊru hʊndi e.	The winter season starts with Diwali.
	šam nu khéd̲ šʊru hʊndi e.	The game begins in the evening.
	rat nu dʊkan bənd hʊndi e.	The shop closes at night.
	rat nu dip mal̲a hʊndi e.	At night lamps are lit.
13.12	mela ʊs khʊši wɪc mənaɪa janda e.	The festival is celebrated on account of that happiness.
	hər sal dɪwal̲i mənai jandi e.	Diwali is celebrated every year.
	bót mele mənae jande ne.	Many festivals are celebrated.
	id pakistan wɪc mənai jandi e.	Id is celebrated in Pakistan.
13.13	ó rot̲i khande ne.	They are eating their dinner.
	mæ kér wɪc bæt̲ha ã.	I am sitting in the house.
	esĩ šǽr colle ã.	We are going to the city.
	tʊsĩ ki pinde o?	What are you drinking?
13.14	ó rot̲i khandiã ne.	They are eating dinner.
	mæ kèr wɪc bæt̲hi ã.	I am sitting in the house.
	əsĩ šǽr colliã ã.	We are going to the city.
	tʊsĩ ki pindiã o?	What are you drinking?
13.15	mæ cá pɪnda sã.	I was drinking tea.
	əsĩ rot̲i khande sã.	We were eating dinner.
	tʊsĩ ótho khéd̲de so.	You were playing there.
	ó kəm kərde sen.	They were working.

LESSON FOURTEEN

I̲d̲

14.1 1. idã do hʊndiã ne.

2. ɪk chot̲i te ɪk wədd̲i.

3. chot̲i id da moza zɪada i e.

4. é id rozo khətəm hon̲ te ondi e.

5. pɪchle sal id wal̲e dɪn mæ lòr wɪc sã.

6. jədõ nəwã cən cə́r̲ɪa,

7. lokã ne ɪk dusre nu mʊbarkã dɪttiã.

8. dusre dɪn tər̲ke ʊt̲h ke lokã ne nəwõ kəpr̲e pae.

9. admi məsjɪd wɪc nəmaz pə́r̲n̲ cəle gee.

10. te ɔrtã kə̀r roɪ́ã.

11. guán̲d̲iã ne ɪk dusre nu sewiã pəka ke dɪttiã.

12. sare bəccɪã nu idi mɪli.

13. kə̀rã de nokər-cakər wi idi læn̲ ae.

14. d̲akie nu wi idi mɪli.

15. kəi lok bagã wɪc sær kərn cəle gee.

16. kəi thawã te id de mele ləgge.

17. lòr wɪc bora wəd̲d̲a t̲ə́ru da mela ləgga.

14.2 6. jədõ nowã cən cə́r̲da e,

7. lok ɪk dusre nu mʊbarkã dende ne.

8. duse dɪn tər̲ke ʊt̲h ke nəwẽ kəpr̲e ponde ne.

9. admi məsjɪd wɪc nəmaz pə́r̲n̲ cəle jande ne.

10. te ɔrtã kə̀r reɪ́ndiã ne.

11. guándi ɪk dusre nu sewiã pəka ke dende ne.

12. sare bəccɪã nu idi mɪldi e.

13. kə̀rã de nokər-cakər wi idi læn̲ ɔnde ne.
14. d̲akie nu wi idi mɪldi e.
15. kəi lok bagã wɪc sær kərn cele jande ne.
16. kəi thawã te id de mele ləgde ne.
17. lɔ̀r wɪc bər̲a wəd̲d̲a t̲ə́ru da mela ləgda e.

Notes

14.3 Ramadan (in Panjabi /rəmzan/) is a month in the Muslim calendar in which fasting is enjoined. Because the calendar is lunar, it comes at a different time in our solar calendar every year. Id comes at the end of Ramadan when fasting can be discontinued. In the description Ramadan is not mentioned directly, but /roze khetəm hon̲/ 'when the days have ended' is a reference to it.

/sewiã/ is a sweet dish made of a kind of noodles. It is made at other times also, but it is especially associated with Id.

/idi/ is some small gift given at Id.

/t̲ə́ru/ is the name of the fair held on the second day of Id.

14.4 Panjabi often forms compounds consisting of a common word and a similar but slightly different word. The latter may be a word used elsewhere, or just something suggested by the first. /nokər-cakər/ is an example. It can perhaps be translated as 'servants and people like that.' /pan̲i tàn̲i/ means something like 'water and things.' Such forms are more common in less formal

Translation

14.1 1. There are two Ids.

2. A small one and a great one.

3. The small one is the more interesting.

4. Id is held when the days [of fasting] have come to an end.

5. Last year I was in Lahore on the day of Id.

6. When the new moon arose,

7. the people greeted each other.

8. The next day the people got up early in the morning and put on new clothes.

9. The men went to the mosque for prayers.

10. And the women remained at home.

11. The neighbors cooked and gave /sewiã/ to each other.

12. /idi/ was given to all the children.

13. The servants of the household also came to receive /idi/.

14. The postman was also given /idi/.

15. Some of the people went to the parks for a stroll.

16. At several places, Id fairs were held.

17. In Lahore, a great /t̲ɔ́ru/ fair was held.

14.2 6. When the new moon comes up,

7. the people give each other greetings.

8. On the second day, after they have gotten up early, they put on new clothes.

9. The men go into the mosque to recite prayers.

10. But the women stay home.

11. The neighbors cook /sewiã/ and then give them to each other.
12. Small gifts are given to all the children.
13. The household servants also come for gifts.
14. The postman also gets gifts.
15. Some people go to take walks in the parks.
16. Id fairs are held at many places.
17. In Lahore a great fair is held for the second day of Id.

Panjabi, and sometimes serve to signal that informality.

14.5 /mʊbarkã/ is the plural of /mʊbarək/, a common word of greeting among Muslims. The formation is comparable to /ɔrtã/ 'women,' plural of /ɔrət/ 'woman.'

Grammar

14.6 In Lesson Thirteen, there was a description of a familiar festival, Diwali. This used verb phrases in the present tense. Written in this way, it describes the customary activities at Diwali. In 14.1, another Panjabi festival is described. This starts out in much the same way. Sentences 1 to 4 give some general information about Id. All this applies equally well to Id in any year. Sentence 5, however, singles out a specific celebration of the festival, that in the preceding year, and let us know that the speaker is an eye-witness of the event. The rest of what he says tells about the specific things that happened that year in Lahore. From sentence 6 onward, the narration makes use of the past tense, the usual type of verb phrase for relating a story of a past occurrence.

If sentence 5 is omitted, the general description might be continued in the present tense. In this case the remainder would take the form shown in 14.2. If told in this way, it is a description of Id in general without any specific reference to any single celebration. Present tense is the most usual form for description, as opposed to narration.

The two forms have been given so that the differences between the two tenses, both in form and in use, can be seen. The two should be carefully compared, sentence by sentence.

14.7 The marker of the past tense is a suffix which in the masculine singular takes the form /-a/. This shows agreement in much the same way as do adjectives. Thus, the verb phrase in sentences 17 is /logga/, masculine singular to agree with /mela/. In 16 it is /logge/, masculine plural to agree with /mele/. In some other context, the same verb might appear as /leggi/ or /leggiã/.

That part of the sentence with which the present tense verb form agrees we have called the subject. If you compare the sentences of 14.2 with those of 14.1, you will see that the past tense verbs sometimes also agree with the subject (as in 6, 9, 10, 12, 13, 14, 15, 16, 17). But sometimes they agree with the object (as in 7, 8, 11). The pattern is, thus, different from that with the present tense. It is convenient to take the patterns of the present as standard and contrast those of the past with them.

14.8 In some cases, when a sentence is changed to the past tense /ne/ is inserted after the subject. In other cases the subject is unchanged.

If /ne/ is not used, the past tense verb agrees with the subject: (Examples are taken from 12.1.)

2 /guru nanək te mərdana kɪse pɪn̲d̲ gee./

Compare /guru nanək te mərdana kɪse pɪn̲d̲ jande ne/

If /ne/ is used, the past tense verb agrees with the object, if there is one.

12 /guru ji ne uttər dɪtta./

Compare /guru ji uttər dende ne./

3 /lokã ne adər kita./

Compare /lok adər kərde ne./

In 12 /dɪtta/ is masculine singular, agreeing with /uttər/. /dende ne/ agrees with /guru ji/, being masculine plural for respect. In 3 /kita/ is masculine singular, agreeing with /adər/. /kərde ne/ is masculine plural, agreeing with /lok/.

(/ne/ in /kərde ne/ is the auxiliary, quite different from /ne/ in /lokã ne/. The two should not be confused, since they are used in very different places in sentences.)

If /ne/ is used the verb cannot agree with the subject. If there is no object with which it would agree, the verb is always masculine singular.

10 /mordane no pucchɪa./

/mordana puchda e./

/pucchɪa/ is masculine singular because there is no object. /puchda e/ agrees with /mordana/.

Before /ne/ (a postposition) a noun must be in the oblique case. Compare /mordane/ with /mordana/ and /lokã/ with /lok/ in the examples just given. /guru ji/ in sentence 12 is also oblique, but /guru/ is one of the many nouns in which there is no visible difference between the two cases in the singular.

14.9 No hard and fast rules can be given as to when /ne/ is used and when not, except that it is only used with past tense verbs, and only when the verb is third person. In some sentences /ne/ is never used. In some there is some variation. In others it is always used. It is a fairly safe rule to use /ne/ in all sentences that contain an object. But better than any rule is observation and practice. You have already learned many sentences with past tense verbs. They can provide a useful model. As you learn more, the usage will gradually become familiar.

14.10 Past tense verbs may sometimes be followed by an auxiliary. The difference in meaning is subtle. Sometimes the auxiliary makes the time a little more definite. When the auxiliary is /ã/ it sometimes fuses with the verb. A few sentences that have appeared in dialogs have contained this construction. For example /kha ke aɪã./

'I have just eaten.' in 4.2. This is shortened from /kha ke aɪa ã./ Do not use this construction except where you hear it. This note is given only to explain certain sentences which you learned earlier.

14.11 There are two sets of third person pronouns, both of which have occurred repeatedly in the lessons. /é/ refers to the nearer, and /ó/ to the more remote. They are, therefore, sometimes equivalent to 'this' and 'that' respectively. However, in most instances they are best translated by 'he,' 'she,' or 'it.' There is no visible difference in gender. Verbs used with these pronouns may show either masculine or feminine forms:

/ó gɪa./ or	/é gɪa./	'He went.'
/ó gɔi./	/é gɔi./	'She went.'

/ó/ is the commoner of the two, and is used when no point is to be made of the difference between nearer and more remote.

When /ó/ or /é/ precede /ne/ they are combined into one word:

/óne dɪtta./ or	/éne dɪtta./	'He gave.' or 'She gave.'

14.12 /ó/ and /é/ are also used for plurals. In this case they must be translated 'those,' 'these,' or 'they.'

/ó gɔe./ or	/é gɔe./	'They went.'
/ó gɔiã./	/é gɔiã./	'They went.'

When plural, /ó/ and /é/ take different forms before /ne/:

/óna ne dɪtta./ or /éna ne dɪtta./ 'They gave.' /óna/ and /éna/ are normal plural oblique forms, and are used with other postpositions as well.

14.13 In the singular, /ó/ and /é/ combine with two other postpositions to form single words. That is, the pronoun and the postposition have only a single tone between them.

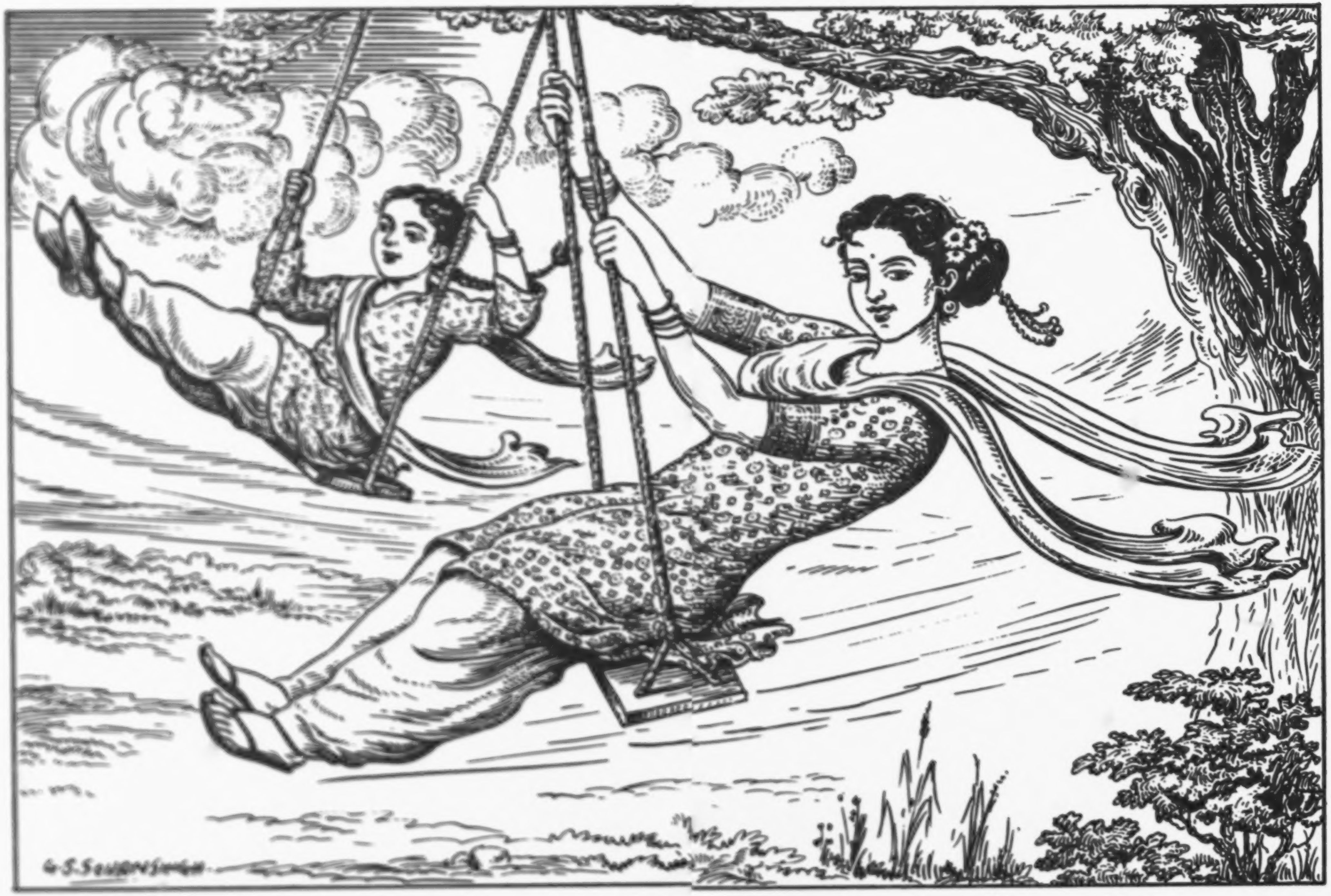
/món ne ónu dɪtta./	'Mohan gave it to him.' 'Mohan gave it to her.'
/són ne énu dɪtta./	'Sohan gave it to him.' 'Sohan gave it to her.'
/ram ne óna nu dɪtta./	'Ram gave it to them.'
/beg ne éna nu dɪtta./	'Beg gave it to them.'

/óda kə̀r/	'his house' or 'her house'
/óde kə̀r wɪc/	'in his house' (oblique)
/ódi cá/	'his tea' or 'her tea'
/óna da kə̀r/	'their house'
/éda pɪnd/	'his village'
/éna da pɪnd/	'their village'

Pattern Practice

14.14	mɛ̃ odõ lə̀r wɪc sã.	At that time I was in Lahore.
	osĩ odõ kə̀r wɪc sã.	At that time we were in the house.
	pɪchle sal ó dɪlli wɪc si.	Last year he was in Delhi.
	id waḻe dɪn ó pakɪstan wɪc sən.	On the day of Id they were in Pakistan.

14.15	pɪchle sal nowẽ kopro bono.	Last year new clothes were made.
	odõ ó kòre te córɪa,	At that time he was getting up on the horse,
	odõ ó kòre te si.	At that time he was on the horse.
	jodõ nowã kòr bonɪa, mæ dɪlli wɪc sã.	When the new house was built, I was in Delhi.
14.15	lokã ne mʊbarkã dɪttiã.	The people gave greetings.
	mere gwándi ne sewiã dɪttiã.	My neighbor gave /sewiã/.
	gwándiã ne borfi dɪtti.	The neighbors gave /borfi/.
	óna ne sewiã pekaiã	They cooked /sewiã/.
14.16	lok nomaz pórn cole goe.	The people went to say prayers.
	admi kom korn cole goe.	The men went to work.
	ortã sær korn coliã goiã.	The women went for a stroll.
	munde futbal khédon cole goe.	The boys went to play football.
14.17	mæ óde dost nu mɪlɪa.	I met his friend.
	ó món nu mɪli.	She met Mohan.
	ódɪã boccɪã nu idi mɪli.	His children were given /idi/.
	óna dɪã beccɪã nu leddu mɪle.	/leddu/ were given to their children.



LESSON FIFTEEN

Lohri

15.1 1. /jonwori wɪc lór̲i áegi.
2. sare mun̲d̲e kur̲iã ɪkot̲t̲he ho ke git gón̲g̲e.
3. kòro kòri ja ke lór̲i mángon̲g̲e.
4. lok óna nu phulle rɪor̲iã dén̲g̲e.
5. koi gur̲ diã pèliã wi dende ne.
6. lór̲i di rat nu og bal̲i jáegi.
7. óddi rat taĩ mun̲d̲e kur̲iã nəcde te gende rén̲g̲e.
8. wod̲d̲e kol̲ bæt̲he wekhde rén̲g̲e.
9. sare khušiã menón̲g̲e.
10. es torã hosdɪã gendɪã lór̲i di rat lóng jáegi./

15.2 1. jonwori wɪc lór̲i ondi e.
2. sare mun̲d̲e kur̲iã ɪkot̲t̲he ho ke git gonde ne.
3. kòro kòri ja ke lór̲i mongde ne.
4. lok óne nu phulle rɪor̲iã dende ne.
5. koi gur̲ diã pèliã wi dende ne.
6. lór̲i di rat nu og bal̲i jandi e.
7. óddi rat taĩ mun̲d̲e kur̲iã nəcde te gende
reínde ne.
8. wod̲d̲e kol̲ bæt̲he wekhde reínde ne.
9. sare khušiã menende ne.
10. es terã hosdɪã gendɪã lóri di rat léng
jandi e.

/pənjāb/

15.3 11. ponjāb kɪsanã da des e.

12. éthõ diã zominã bor̲iã zərkhez ne.

13. te lok bor̲e ménti ne.

14. hel wónde te kən̲kã bijde ne.

15. rojwĩ rot̲i kha ke pənjāb de kɪsan təkr̲e reínde ne.

16. melɪã wɪc ja ke pənjābi gə́bru pə̀ng̲r̲a pondo ne.

17. sawɪã wɪc kur̲iã khúã te ja ke píngã cùt̲diã ne.

18. mun̲d̲e kəbəd̲d̲i khéd̲de ne.

19. kei thawã te kòl̲ hunde ne.

20. wəd̲d̲e ho ke kəi mun̲d̲e foj wɪc pə̀rti ho jande ne.

21. panjābi kɪsan khú wonde te pan̲i lənde ne.

22. es tərã ó khotã wɪc rújje reínde ne.

Usage Notes

15.4 /gur̲/ is the dark brown sugar produced by simply boiling down sugar cane juice. It usually appears as large solid cakes.

/rɪor̲i/ is a confection made of /gur̲/ and sesame seeds.

15.5 Certain pairs of words that are conventionally associated are commonly joined by mere juxtaposition without /te/ 'and.' There are three examples in 15.1: /mun̲d̲e kur̲iã/ 'boys and girls,' /phulle rɪor̲iã/ 'popcorn and /rɪor̲iã/,' /hesde gonde/ 'laughing and singing.'

15.6 /pə̀ng̲r̲a/ is a dance for men only. It is common only in rural areas.

The traditional Hindu calendar has twelve months in the year. It is solar like the Western calendar, but the divisions do not coincide. The month of /sawon/ falls in July and August. There are four Sundays in the month, each known as /sawã/. There is a small /mela/ on each of these in most villages. /sawɪã wɪc/ means literally on these festival days, but sometimes is used less definitely of the whole month. Swinging is a traditional part of these festivals. Everyone is expected to swing at least once, but, of course, it is the younger people that make the most of it.

/kobᵊddi/ is a game played by two groups of boys. One boy crosses over to the other side, tags someone and tries to escape to his own side of the line. His opponent tries to hold him. All this is done during one breath, the player saying /kobᵊddi, kᵊboddi .../ as long as he can. It may be played at any time of the year, but is commonest in /sawon/. At this time the crop has been harvested, the land plowed, but not yet planted. /kobᵊddi/ is played in the fields in connection with the /sawã/ festival.

/kòl/, wrestling matches, are also especially common at this same season. It is the slack season in farm work.

Translation

15.1 1. In January Lohri will come.

2. All the boys and girls will gather together and sing.

3. Going from house to house they will ask for lohri.

4. The people will give them popcorn and /rɪor̲iã/.

5. They will also give some cakes of /gʊr̲/.

6. On the night of Lohri, a fire will be lit.

7. The boys and girls will go on singing and dancing until midnight.

8. The older people will sit nearby and watch.

9. Everybody will be happy.

10. In this way, the night of Lohri will be passed in laughing and singing.

15.3 11. Panjab is a land of farmers.

12. The land is very fertile.

13. And the people are very hard working.

14. They plow and plant wheat.

15. Because they eat rich food, the farmers of Panjab are strong.

16. When they go to a fair, the Panjabi young men dance the /pə̀ngr̲á/.

17. In the month of /sawən/ the girls go to the well and swing on the swings.

18. The boys play /kəbəd̲d̲i/.

19. In various places they have wrestling matches.

20. When they grow up, many of the boys enlist in the army.

21. The Panjabi farmers operate the wells and lead the water [over the land].

22. In this way they are kept busy in the fields.

Grammar

15.7 Most of the verbs in 15.1 are in the future tense. For comparison, the same description has been repeated in 15.2 in the present tense. The latter is a much more usual form of presentation. The future tense verbs will be seen always to agree with the subject, that is with the same noun phrase as the present tense verb.

15.8 The forms of the future tense are as follows:

	'go'	'say'	'remain'
Masculine subjects:			
'I will ...'	jáuŋga	bólunga	roúnga
'you will ...'	jáenga	bólenga	rówenga
'he will ...'	jáega	bólega	rówega
'we will ...'	jáwange	bólange	rówange
'you will ...'	jáoge	bóloge	rówoge
'they will ...'	jánge	bólonge	rénge
Feminine subjects:			
'I will ...'	jáungi	bólungi	roúngi
'you will ...'	jáengi	bólengi	rówengi
'she will ...'	jáegi	bólegi	rówegi
'we will ...'	jáwangiñ	bólangiñ	rówangiñ
'you will ...'	jáogiñ	bólogiñ	rówogiñ
'they will ...'	jángiñ	bólongiñ	réngiñ

There is no need to memorize these lists. They are given primarily to explain the forms that have appeared from time to time in this and past lessons. Note that the feminine forms are exactly like the masculine except that /-i/ and /-iã/ are substituted for /-a/ and /-e/.

15.9 The construction with /ke/ that appears in sentences 2, 3, 15, 16, 17, and 20 is one that has occurred before. It has been translated in a wide variety of ways, and still others are possible. Translation, therefore, may be even less helpful than usual.

This construction always indicates that one action follows after another. The first is viewed more or less as an attendant circumstance.

/pi ke azã./ (3.2) 'I drank just before I came.'

/ozg̲i ne khzog̲i rín ke kha loi./ (11.1) 'After the sparrow cooked the /khzog̲i/ she ate it.'

/kã pag̲i lə ke aza./ (11.1) 'The crow got water and came.'

The parallelism can be shown by a rather forced translation:

'I, having drunk, came.'
'The sparrow, having cooked /khzog̲i/, ate.'
'The crow, having got water, came.'
'They, having gone from house to house, will ask for /lóri/.' (15.1)

15.10 The construction ends with a verb stem (that is a verb without any tense marking suffix) followed by /ke/. There may be other words, most frequently objects. If this construction is removed, the remainder of the sentence generally is quite acceptable.

/ozg̲i ne kha loi./ 'The sparrow ate.'

15.11 The verb stem as it is seen before /ke/ is conveniently thought of as the base from which all other verb forms can be made. Various endings can be added to it. When this is done, many verb stems make no change at all. Others make only very minor changes.

All verb stems with normal tone change to high tone in the future. This is the only change for many. /cup/ 'suck' is an example of this sort. The present tense is /cupda e/, the past tense is /cupɪa/, the future is /cúpunga/.

Other changes are minimal. In /bol/ 'say,' some forms have /l̲/: /bol̲da e/, /bolɪa/, /bólunga/. /bol/ was selected in this lesson to illustrate the most simple and regular set of future forms.

In a few the changes are more extensive. /rǽ/ 'live, remain' has /roínda e/, /rɪá/, /roúnga/, and the stem does not remain the same throughout the future. This verb was selected to illustrate the extreme of complexity in the future. It is not irregular, however, as other stems ending in /æ/ are subject to all the same changes. An example is /læ/ 'take' with /loúnga/, lówega/, /lǽn̲ge/ and all other future forms parallel to those of /rǽ/. The present and the past are /leinda e/ and /lɪa/.

One verb stem is very irregular, changing completely in the past. /ja/ 'go' has the forms /janda e/, /gɪa/, /jáunga/. But the only irregularity is in the past. That is no trouble, because the verb is so frequent that it is quickly learned.

15.12 There are a few other details that look like irregularities, but really are not. For example, if we take /bólange/ 'we will speak' as a model, we might expect /jáange/ 'we will go.' 15.8 lists /jáwange/. This is perfectly regular. There are a few regular patterns that apply when certain combinations of sounds would occur. One is to insert /w/ between two /a/. These are puzzling at first, but will quickly become natural and automatic.

15.13 As we have noted, the one extreme case of irregularity is in the past tense form /gɪa/ 'went.' (Note that this is the one really strange past tense in English too!) There are a number of other past tense forms that are unpredictable, though not as strange as /gɪa/. Most of these are very common verbs: /de/ 'give' /dɪtta/, /kor/ 'do' /kita/, /rín/ 'cook' /rídda/, /kha/ 'eat' /kháda/, /pi/ 'drink' /pita/. That is not the whole list, but it is not really a very long one. Most of them you will learn fairly soon.

Pattern Practice

15.14	munde kʊriã sekul nu tʊre jande ne.	The boys and girls walk to school.
	kɪsan khetã nu cəle gəe.	The farmers went to the fields.
	ó kə́l éthe a jánge.	They will come here tomorrow.
	ərət ne khú ta ja ke pani lɪa.	The woman went to the well and got water.

15.15	lok óna nu lór̲i dén̲g̲e.	The people will give them lohri.
	mɪrzə ne beg nu pənsɪl dɪtti.	Mirza gave Beg a pencil.
	kɪsan lokã nu khərbuze dende ne.	The farmers are giving the people melons.
	lok óna nu idi de ke khuš hunde ne.	The people gave them /idi/ and were happy.
15.16	kɪsan kə́l bə́t kəm kə́rega.	Tomorrow the farmer will work hard.
	pɪn̲d̲ diã ərtã ne kə̀rã nu saf kita.	The village women cleaned the houses.
	wəd̲d̲e lok bag wɪc sær kərde ne.	The older people are walking in the park.
	ərtã ne kə̀rã nu saf kər ke dal ríddi.	The women, having cleaned the houses, cooked /dal/.
15.17	ónə cəl rɪ́n ke kháde.	She cooked and ate rice.
	ó mɪt̲t̲he cəl rɪ́nnegi.	She will cook sweet rice.
	ərtã roz dal rɪ́ndiã ne.	The women cook dal every day.
	bano ne bərɪani ríddi.	Bano cooked /bərɪani/.
15.18	ram rot̲i khanda e.	Ram is eating dinner.
	bəccə šam nu səntre khán̲g̲e.	The children will eat oranges in the evening.
	bəšir səkul tõ a ke rot̲i kháega.	When Bashir comes home from school he will eat dinner.
	əsĩ bər̲iã jelebiã khádiã.	We ate a lot of /jelebiã/.

15.19	becce dúd pinde ne.	Children drink milk.
	mere dost cá pígge.	My friends will drink tea.
	mundɪã kurɪã ne šerbet pita.	The boys and girls drank fruit syrup.
	mæ cá pi ke kèr aza.	After I had tea I came home.
15.20	munde kèro kèri jande ne.	The boys go from house to house.
	fekir pɪndo pɪndi jande ne.	Fakirs go from village to village.
	ó šéro šéri cele gee.	They went from one city to another.

LESSON SIXTEEN

Dialog

16.1	dolip síng	set sɪri ekal.
	ján	set sɪri ekal.
	dolip síng	sunáo ji.
		ki hal - cal e?
	ján	séb t̲hik e.
		tusĩ apn̲a sunáo.
	dolip síng	kei dɪn ho gee ne, mí neí pɪa.
		feslã sukkiã peiã ne.
	ján	nér wɪc pan̲i neí aɪa?
	dolip síng	egle həfte áega.
		mæ khetã nu cellɪã ã.
		mera khú wegda e.
	ján	cólo, mæ wi nal̲ celda ã.
		ætkĩ mokəĩ biji e kɪ neí?
	dolip síng	hã, thór̲i jeí, do eker̲.
		baki zemin wɪc kon̲k biji e.
		khú te thór̲i jeí sebzi wi lai e.
	ján	ki ki laɪa e?
	dolip síng	met̲er, alu, t̲emat̲er, keddu te kuj betaũ.
	ján	ætkĩ kherbuze neí bijn̲e?
	dolip síng	hã, ɪk wíga kherbuzzã te terbuzã ləi rekkhɪa e.

Notes

16.2 /hal-cal/ is another compound like /neker-caker/. It means very nearly the same as /hal/, but carries a connotation of less formality.

16.3 The best one-word equivalent for /khú/ would be 'well,' but its meaning is a good deal bnoader. At one place in the dialog it obviously means the equipment used to draw water up out of the well. This is most likely a Persian wheel, a device consisting of buckets on an endless chain. The machine is operated by animal power. In another place /khú/ obviously means the land right around the well. Dalip Singh says that he has planted vegetables, literally, 'on the well.'

16.4 A /wíga/ is a measure of land, about half an acre.

Translation

16.1	Dalip Singh	/sət sri əkal./
	John	/sət sri əkal./
	Dalip Singh	Say, how are you?
	John	Everything is fine. And you?
	Dalip Singh	It is several days since it has rained. The crops are dry.
	John	Isn't there any water in the canal?
	Dalip Singh	It will come next week. I am going to my fields. My /khú/ is running.
	John	Let's go. I'll go with you. Have you planted corn this year?
	Dalip Singh	Yes, a little, two acres. Wheat is sown in the rest of the land. Also, I have planted vegetables near the /khú/.
	John	What did you plant?
	Dalip Singh	Peas, potatoes, tomatoes, pumpkin, and some eggplant.
	John	Won't you plant melons this year?
	Dalip Singh	Yes. I have saved one /wíga/ for melons and watermelons.

Grammar

16.5 Questions that expect a yes-or-no answer are most commonly formed in exactly the same way as statements, but with a different intonation pattern. Questions of this kind have appeared in the lessons since the beginning and are certainly familiar by this time.

They may be given a little emphasis, or just varied to avoid monotony, by several devices. One is to add /na/. Another is to add /kɪ neí/. Both of these are similar in general effect to a number of devices in English, 'isn't it,' 'aren't they,' etc. added at the end of sentences.

/tusĩ́ cólloge na?/	'You will go, won't you?'
/ó gɪa si na?/	'He went, didn't he?'
/cá píoge na?/	'You will drink some tea, won't you?'

/ó gɪa si kɪ seí?/	'Did he go or didn't he?'
/tusĩ́ áoge kɪ neí?/	'Will you come or won't you?'
/óne kom kita si kɪ neí?/	'Did he work or didn't he?'

16.6 Other types of questions are usually made by means of a number of question words. These are inserted in the sentence in place of some sentence element. Most of them begin with /k/. Among them are the following:

/ki/	'what?'	/é ki e?/	'What is this?'
/kən/	'who?'	/kon aɪa?/	'Who came?'
/kída/	'whose?'	/é kída e?/	'Whose is this?'

As a subject in a sentence requiring /ne/:

/kínne/	'who?'	/kínne ḍɪtta e?/	'Who gave it?'

As the oblique case of either /ki/ or /kon̲/:

/kɪs/	'who? what?'	/kɪs mun̲d̲e kol̲ gənd si./	'Which boy had the ball?'
/kɪ́tthe/	'where?'	/mə́n kɪ́tthe e?/	'Where is Mohan?'
/kɪ́dder/	'whither?'	/kɪ́dder gɪa?/	'Where did he go'
/kɪ́tthõ/	'whence?'	/kɪ́tthõ aɪa?/	'Where did he come from?'
/kɪwẽ/	'how?'	/bərfi kɪwẽ e?/	'How is the /bərfi/?'
/kɪnna/	'how much?'	/kɪnne ne?/	'How many are there?'
/kɪõ/	'why?'	/kɪõ kita?/	'Why did he do it?'
/kədõ/	'when?'	/ó kədõ aɪa?/	'When did he come?

/kɪ́da/ and /kɪ́nna/ agree with nouns in that same way as do adjectives.

16.7 Most adjectives agree with the noun in number, gender and case.

/əccha səntra/	'a good orange'
/əcche səntre/	'good oranges'
/əcchi narəngi/	'a good orange'
/əcchiã narəngiã/	'good oranges'
/əcche kə̀r wɪc/	'in a good house'
/əcchɪã kə̀rã wɪc/	'in good houses'
/əcchi gəli wɪc/	'in a good street'
/əcchiã gəliã wɪc/	'in good streets'

Sometimes when a noun does not clearly indicate the number or case, the adjective will:

/əccha əmb/	'a good mango'
/əcche əmb/	'good mangoes'

Very frequently, especially in colloquial Panjabi, the masculine plural oblique is found with adjectives ending in /-e/. This is a departure from strict agreement, and the form with /-ɪã/ is always possible, but often a bit stilted.

/əcche kə̀rã wɪc/	'in good houses'

16.8 There are some adjectives which do not change. /bə́t/ and /kuj/ are common examples.

/bə́t səntre/	'many oranges'
/bə́t nərəngiã/	'many oranges'
/bə́t pɪn̲d̲ã wɪc/	'in many villages'
/kuj mun̲d̲e/	'some boys'
/kuj kur̲iã/	'some girls'

16.9 /bə́t/ and /bər̲a/ are used in ways that suggest translation by 'very.' They are both adjectives, and /bər̲a/ must agree with the noun.

/bə́t əccha səntra/ or /bər̲a əccha səntra/	'a very good orange'
/bə́t əcchi nərəngi/ /bər̲i əcchi nərəngi/	'a very good orange'

16.10	kən̲ aɪa si khú te?	Who were those people who came to the well?
	khú te kən̲ aɪa si?	Who came to the well?
	kən̲ si tuàd̲e nal̲?	Who was that you were with?
	kən̲ kən̲ aɪa?	Who were all those people that came?
16.11	ó kídi məkəi e?	Whose corn is this? (a field of corn;
	ó kídiã chəlliã ne?	Whose corn is that? (picked corn)
	ó kídi e məkəi?	Whose corn is this?
	ó kíde kòr gɪa si?	Whose house did he go to?
16.12	ó kɪwẽ ho səkda e?	How can this be?
	ónu kɪwẽ pəta lagga?	How did he come to know?
	ó kɪwẽ aɪa?	What did he come for?
	kɪwẽ howe, məinu ki?	However it is, what's that to me?
16.13	bošir kíttho e?	Where is Bashir?
	sundor kɪtthõ aɪa si?	Where did Sunday come from?
	moti kíddor cola gɪa?	Where has Moti gone?
	kíddor wekhɪa si?	In what direction did you see him?
16.14	óna nu kínne səddɪa si?	Who invited him?
	kínne kɪá si tuànu?	Who told you?
	tuànu kɪs ciz di lor̲ e?	What thing do you need?
	ó kɪs tərã gɪa?	How did he go? (e.g. by cycle?)
16.15	dɪlli hali kɪnni dur e?	How much farther is it to Delhi?
	kɪnne wəje ne?	What time is it?
	kɪnna dúd pawã?	How much milk should I pour?
	kɪnne pæse?	How much?

16.16	kɪõ, ki gɔl e?	Why, what's the matter?
	é kɪõ?	Why this?
	mɔinu ki?	What's it to me? OR So what?
	óna nu ki hoza?	What happened to him?
16.17	ó kədõ wapəs óngə?	When will they return?
	ó kodõ korda si?	When did he ever do it?
	tũ kodõ pə́ṛenga?	When are you going to study?
	ó kədõ əda cɔla gɪa?	It is a long time since he left.
16.18	koi sal ho gəe ne, ó pɪnd noí aɪa.	It has been several years since he has come to the village.
	kɔi hofte ho gee ne, mæ bazar noí gɪa.	It has been several weeks since I have gone to the bazar.
	kei kem ho gee ne.	Several things have been accomplished
	dəs dɪn ho gee ne.	Ten days have gone by.
16.19	mekei sukki pɔi e.	The corn is dried up.
	néjjã rejjiã peiã ne.	The buffalo are well fed.
	kuṛiã suttiã peiã ne.	The girls are asleep.
	ó ənda pɪa e.	He is on his way.
16.20	sari rat khú wɔgda rɪá.	The well ran all night.
	paṇi kɪttho wogda e?	Where is the water running to?
	oj nə́r noí wɔgdi.	Today the canal is not running.
	khú egle həfte wə́gega?	Next week the well will be working?

LESSON SEVENTEEN

Dialog

17.1 delip síng bìre, já lɪá, éna lei menji.
bìra lɪàɪa, bapu ji.
delip síng áo ji, bæṯho.
ján eccha.
oj pan̲i kítthe laɪa e?
delip síng kemad nu laɪa e.
mokei diã chelliã kháoge?
ján ji.
delip síng bìre, já kuj chelliã pèn lɪà.
cengiã cengiã lɪàĩ.
bìra eccha ji.
delip síng og bal̲ ke cengi terã pìm de.
bìra kɪnniã pìmna?
delip síng pìm de, penj set.
ján è chelliã bor̲iã sʊad ne.
delip síng hã ji.
hor lò, é sób tuàd̲e lei ne.
monji te cengi terã bæṯh jáo.
bor̲i thã pei e.
ján koi neí ji.
mæ ṯhik ã.
delip síng bìre, já bel̲dã nu hɪk a.
khelo gee ne.
bìra mæ jana, bapu ji.

Notes

17.2 During the crop season the men spend a great deal of time out in the fields away from the village center where the houses are built close together. They often have a crude temporary hut near the /khú/. But unless it is raining they sleep and visit in the open under the trees. There is usually a cot or two on which they sit.

Corn is commonly roasted as a snack between meals, especially when someone comes to visit during the season. It is not eaten as a part of a regular meal.

Most of the farm work is done by bullock power. As the crops mature their chief employment is walking round and round operating the Persian wheel that lifts water out of the wells into a ditch that leads it to the fields. It is commonly the responsibility of the small boys to watch the bullocks and keep them working. The boys are also sent on various small errands.

17.3 Sikh men generally bear names containing /síng/. These names are assumed when they become adult. Boys have shorter names. /bìra/ will perhaps become /regbìr síng/. Similar patterns are found in other communities. For example, a Hindu boy may be known as /ramu/. Later he may become /ram lal/, /ram cender/, or something of the sort. A Muslim boy known as /mìda/ might assume /ə́med/.

Translation

17.1	Dalip Singh	Bhira, go and get a cot for him.
	Bhira	I'm getting it, Father.
	Dalip Singh	Come on, sit down.
	John	Thanks.
		Where is the water going today?
	Dalip Singh	To the sugar cane.
		Won't you have some corn?
	John	Fine.
	Dalip Singh	Bhira, go and pick some ears.
		Make sure that they are good.
	Bhira	Yes, sir.
	Dalip Singh	Make a fire and roast them well.
	Bhira	How many should I roast?
	Dalip Dingh	Roast about half a dozen.
	John	This corn is very delicious.
	Dalip Singh	Thank you.
		Have some more. These are all for you.
		Make yourself comfortable on the cot.
		There's lots of room.
	John	That's O.K.
		I'm fine.
	Dalip Singh	Bhira, go start the bullocks.
		They've stopped.
	Bhira	I'm going, Father.

Grammar

17.4 Panjabi has a singular and a plural *imperative*. The forms are as follows:

		singular	plural
/bol/	'speak'	/bol/	/bólo/
/pi/	'drink'	/pi/	/pío/
/ja/	'go'	/já/	/jáo/
/læ/	'take'	/læ/	/ló/

The singular imperative is generally identical with the simple bare stem. In two common verbs, however, it takes high tone, /já/ 'go' and /khá/ 'eat.' The plural always has high tone if the bare stem has normal or high tone. In addition it has the ending /-o/. There are a number of forms like /ló/ which seem to be exceptions, but these are contractions from more regular forms /léwo/ 'take.'

Much less frequent is another pair of forms which sometimes indicate a less immediate command.

		singular	plural
/bol/	'speak'	/bolĩ/	/bolɪo/
/ja/	'go'	/jaĩ/	/jaɪo/

17.5 Commands, or perhaps better requests, can also be expressed by means of the *infinitive*, the stem plus the ending /-n̲a/ (/-na/ after /r/). These are less strong than commands using the imperative.

/khú nu jan̲a./ 'Please go to the well.'

The strongest possible command is expressed by the infinitive followed by the future form /péwega/.

/khú nu jan̲a péwega./ 'Go to the well, or else!'

This form should be used very sparingly. It is extremely demanding, and would be quite impolite in most circumstances.

17.6 There is an alternative form of the present tense used only in the first person which is easily confused (by Americans!) with the infinitive. In the last line of the dialog:

/mæ jana, bapu ji./ 'I am going, Father.'

Notice that this has the dental nasal, the infinitive usually has the retroflex nasal.

17.7 Something akin to a command is expressed by the following forms: /bólie/ 'let's speak,' /jáie/ 'let's go,' /leíe/ 'let's take,' /céllie/'let's go,' etc.

17.8 The second person singular has restricted use. It includes such forms as the singular imperative /já/ and such verb forms as /tũ janda ẽ/, 'you are going,' and /tũ jáenga/ 'you will come.' It also includes all uses of the pronouns /tũ/ 'you,' /tera/ 'your' etc. These forms are used in speaking to children, to servants, and to particularly close friends of long acquaintance. They are not used in addressing most adults. Instead the plural forms /jáo/ 'go!' /tusĩ jande o/ 'you are going,' /tusĩ jáoge/, tuàd̲a/ 'your,' etc. are used.

In the dialog in this lesson, Dalip Singh uses singular forms to his son, Bhira, but plural forms to his visitor, John. This is the usual and only correct practice in such a situation.

17.9 Children, in addressing their elders, are expected to use /ji/ rather frequently. It cannot be translated directly in many cases, but its effect is much the same as the use of 'Sir' and 'Madam' in English. /ji/ is also used, but not quite so frequently, by one adult speaking to another. In this dialog, both Dalip Singh and John use it. By itself, /ji/ is a polite way of expressing assent or agreement.

/ji/ cannot be used with second person singular forms. /a ji/ seems very strange, even contradictory. /áo ji/ is just a little more polite than /áo/.

/ji/ is also appended to the names or titles of respected persons. /bapu ji/ or /əbba ji/ (the latter chiefly among Muslims) is a respectful address to one's father, or to a respected elder in the village. Other senior kin are addressed in the same way: /caca ji/ 'Uncle.' A holy man or a religious teacher is called /guru ji/ 'Master.' In Bharat, M. K. Gandhi is generally known as /gándi ji/; this shows a mixture of respect and affection.

17.10 In speaking of a third person, respect is shown by using the masculine plural. This is the case when speaking of either men or women. It is quite usual when referring to any one older than the speaker or anyone in any position of dignity whatever. By courtesy the same usage is applied in speaking of most strangers.

17.11 The first and second person pronouns with their corresponding possessives are as follows:

first singular	/mæ/	'I'	/mera/	'my'
first plural	/esĩ/	'we'	/sad̲a/	'our'
second singular	/tũ/	'you'	/tera/	'your'
second plural	/tusĩ/	'you'	/tʊ̀d̲a/	'you'

The possessives agree with nouns in the same way as adjectives:

/mera sentra/	'my orange'	/meri narengi/	'my orange'

17.12 All postpositions except /ne/, /nu/, and /tõ/ are used with the possessive forms of pronouns. The latter are generally masculine oblique.

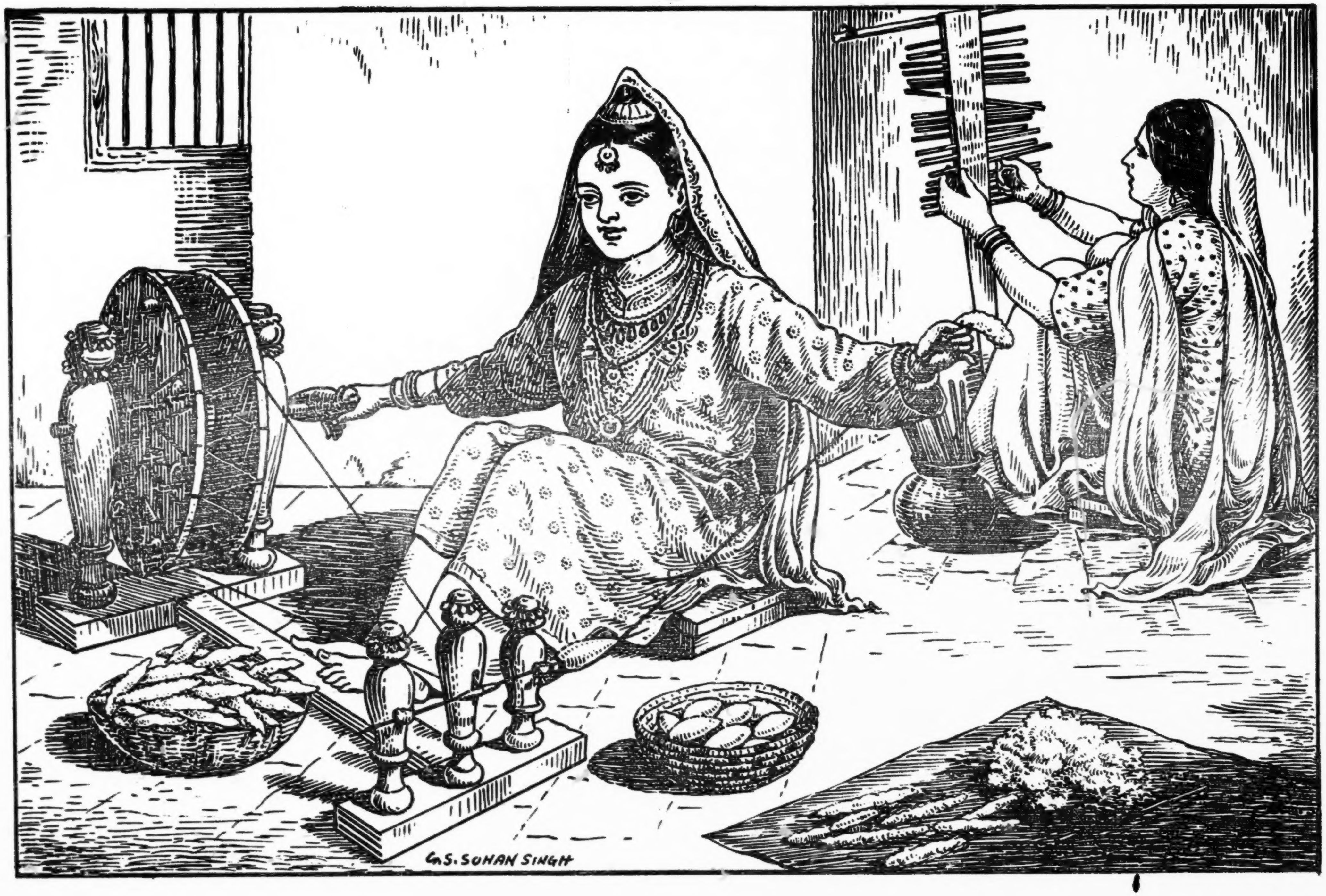
/mere nal̲/	'with me'	/sad̲e lei/	'for us'

/ne/ is not used at all with first or second person. /nu/ and /tõ/ fuse with the pronouns to give special forms. For these see 17.14 and 17.15.

Pattern Practice

17.13 ó mere nal̲ khú nu gɪa.	He went with me to the well.
peritəm sad̲e kol̲ bæt̲ha si.	Pritam was sitting near us.
əsĩ tere nal̲ šǽr cə́llange	We will go with you to the city.
ram ne tʊ̀d̲e kol̲ on̲a e.	Ram will come to you.
bəg óna wɪc si.	Beg was among them.
mæ firoz din nal̲ sã.	I was with Feroz Din.

17.14	óne məinu phəl dɪtte.	He gave me fruit.
	bapu ji ne sanu pæse dɪtte.	Father gave us money.
	mæ təinu dúd dɪtta si.	I did give you milk.
	óna ne tʊ̀anu ki kɪá.	What did they say to you?
	səmira ne óna nu səddɪa.	Samira called them.
	əsĩ hərdɪal nu dəssɪa si.	We did tell Hardial.
	mæ ónu kɪá.	I spoke to her.
17.15	óne məithõ pucchɪa.	He asked me.
	bəšir ne ǽməd tõ pucchɪa.	Bashir asked Ahmad.
	bɪ̀re ne sathõ jʊab məngɪa.	Bhira wanted an answer from us.
	beg ne təithõ ki məngɪa si?	What did Bєg want from you?
	óne tʊ̀athõ sun̲ɪa si.	He heard this from you.
	mæ óde tõ pucchɪa.	I asked him.
	ram ne óna tõ kəm kəraɪa.	Ram had them do it.
17.16	bɔ́t əccha ji, əsĩ jane ã.	Very well, sir, we will go.
	phɪr aɪo, mæ rot̲i khana ã.	Come back again, I'm eating dinner.
	phɪr aɪo, mæ rot̲i khan̲i e.	Come back again, I have to eat.
	mæ bəl̲dã nu hɪk ɔna.	I am goading the bullocks.


G.S. SOHAN SINGH

LESSON EIGHTEEN

Dialog

18.1	peritem kor	ni jito, caci ji kítthe ne?
	jito	ó cərkha ketde pee ne.
	peritem kor	te mejo ki kerdi e?
	jito	ó naḻa uṉdi e.
	peritem kor	bapu ji kèr a gee ne?
	jito	nəí ji, ó hali khú te i ne. əj hel wegde ne.
	peritem kor	kamɪã nu roṯi ceḻi gəi e?
	jito	hã, wir læ gɪa si. huṉ te pɔ́nc gɪa hɔṉa.
	peritem kor	tusĩ təndur taɪa si əj?
	jito	hã, əsĩ roṯiã təndure laiã sen.
	peritem kor	saḏa təndur hali ṯhik i nəí hoɪa.
	jito	saḏa təndur wéla i e. éthe la ló.
	peritem kor	occha, mæ lɪòni ã aṯa.
	jito	əccha.
18.2	jito	bəṟa aṯa gúdda e?
	peritem kor	hã, saḏe wi oj hel wegde ne.
	jito	kínne ne?
	peritem kor	tɪn saḏe te do gɪllã de.
	jito	tã te do pur loṉe pǽṉge.
	peritem kor	hã, ogge i der ho gəi e. haḻi uḏikde hoṉe ne.

jito	rotiã læ ke kən jáega?
pəritəm kər	næ i jáwangi.
	hor te kə̀r koi nəí.

Notes

18.3 During the busy season the men stay out in the fields which may be some distance from the village center. The women generally stay at home, cooking and doing other housework. Meals are sent out to the men.

It is customary for farmers to help each other with the larger operations. In this instance, the Gill family has sent two plows with bullocks and the plowmen to operate them. Pritam Kaur must feed the whole group. On such an occasion she would prepare a fairly elaborate meal.

18.4 /roti/ is a special type of bread baked in small thin discs. Since it is the most usual food in rural Panjab, /roti/ is also used more generally to mean 'meal, dinner.'

Village houses have two kinds of stoves. The /cúla/ is a small mud stove with a sheet of metal on the top. /roti/ is cooked on the top of the /cúla/. The /təndur/ is a much larger cylindrical structure, open at the top. It is heated and then /roti/ is baked on the inside. At the times when the men are busy in the field, the /təndur/ is preferred because it is quicker and easier to prepare a large quantity. Women from several households commonly meet together and bake in one /təndur/. This gives occasion for visiting. The /təndur/, therefore, has much the same place in the social life of the village women as the /khú/ has for the men.

18.5 Short names like /jito/ are generally borne by unmarried girls still living at home. When Jito marries and leaves home, she will assume some longer name, perhaps /surjit kər/. The women in the dialog are Sikhs. /kər/ is characteristic in much the same way as /síng/ is for the men. In other communities, however, the patterns are often similar. For example, a Muslim girl might be called /sibo/ at home, but becomes /nəsib begəm/ when she is married.

Pritam Kaur is a married woman from another household, as is evident from her name. Jito uses respect forms in speaking to Pritam Kaur, but not as consistently as she would if Pritam Kaur were a much older woman. Both use respect forms in speaking of the aunt. (Pritam Kaur says /caci ji/; Jito, /ó cərkha kətde pae ne./) Compare the reference to Mejo, presumably another unmarried girl in Jito's family: /ó nal̲a un̲di e./

When visitors come into the home it is either the older women or the young unmarried girls that speak to them. Particularly if the visitor is a man, the young married women avoid participating in the conversation. Jito's mother, if present, would say very little. If her grandmother were present, she would probably have carried much of the conversation.

Translation

18.1	Pritam Kaur	O Jito, where is your Aunt?
	Jito	She's spinning.
	Pritam Kaur	And what is Mejo doing?
	Jito	She's weaving a /nala/.
	Pritam Kaur	Has your father come home?
	Jito	No ma'am, he is still at the well.
		Today they are plowing.
	Pritam Kaur	Has dinner been sent to the workers?
	Jito	Yes, brother took it.
		He must have gotten there by now.
	Pritam Kaur	Did you heat your /təndur/ today?
	Jito	Yes, we cooked /rotiã/ in the /təndur/.
	Pritam Kaur	Our /təndur/ is not yet in working order.
	Jito	Our /təndur/ is not being used.
		You are welcome to cook here.
	Pritam Kaur	All right, I'll bring some flour.
	Jito	Fine.
18.2	Jito	You have kneaded a lot of flour?
	Pritam Kaur	Yes, with us, too, they are plowing today.
	Jito	How many?
	Pritam Kaur	Three of our plows and two of the Gills'.
	Jito	Well then, you will have to do two bakings.
	Pritam Kaur	Yes, it's already getting late.
		The plowmen must be waiting.
	Jito	Who will go and take the food to them?
	Pritam Kaur	I suppose I will go.
		There's nobody else at home.

Grammar

18.6 The end of a Panjabi verb phrase indicates the tense or various other categories which are in some ways similar. Most of these have occurred in the lessons. They can be summarized as follows:

Present:

/ó óthe janda e./ 'He is going there.' or 'He goes there.' This is used both to express general description or habitual act (compare the description of /dīwaḻi/ in lesson 13), or to state, often somewhat loosely, current fact (e.g. /ó naḻa uṉdi e./ in this lesson).

/ó óthe janda./ 'He is going there.' or 'He goes there.' Very much the same as the above. In some contexts a little less definite as to time.

/ó óthe janda si./ 'He was going there.' or 'He went there.' The same range of meanings as the first above, but around some past point of reference. In effect, /ó óthe janda si./ suggests that at some past time it would have been appropriate to have said /ó óthe janda e./. A sort of "present-in-the-past."

Past:

/ó óthe gɪa./ 'He went there.' The usual form in narrating past events (compare the description of a specific /id/ in lesson 14). /ó óthe gɪa./ does not imply either that he has since returned or that he is necessarily still there, simply that he went, nothing more.

/ó óthe gɪa e./ 'He has gone there.' Very much like the last but often with an implication that he is still there, i.e. that the effect of the past action continues. In some contexts merely more definite in time reference than the last.

/ó óthe gɪa si./ 'He had gone there.' A "past-in-the-past," indicating that at some past time he had earlier gone. It does not imply that the effect continues to the present. Indeed, in many contexts it suggests quite the opposite. At the past reference point the effect continued, but at present it does not.

Future:

/ó óthe jáega./ 'He will go there.' The usual expression of all future actions.

/mæ óthe jan̲a./ 'I am just about to go there.' The emphasis is on immediacy and definiteness. This is the infinitive.

Commands, Requests, and Suggestions:

/óthe jáo./ 'Go there!' The usual way of expressing simple commands.

/óthe jan̲a./ 'You must go there.' or 'You are to go there.' An expression of necessity or obligation. Less directly a command, but often just as forceably.

/óthe cóllie./ 'Let's go.' The usual way of making a suggestion that includes the speaker. /jáie/ is possible, but /cóllie/ is much more frequent.

/ónu cá cáidi./ 'He wants tea.' or 'He needs tea.' This is the one verb with which this form is really common. It is most often used in statements in first person, with /məinu/ omitted — /cá cáidi./ 'I want tea.' and in questions in second person, with /tuànu/ omitted — /cá cáidi?/ 'Do you want tea?'

Subordinated:

/óne óthe ja ke kəm kita./ 'Having gone there, he worked.' This is the commonest way of subordinating one verb phrase to another. It generally implies that the action expressed by the subordinated verb preceded and was prerequisite to the other. /ke/ is not an auxiliary but parallels auxiliaries in marking a kind of verb phrase.

18.7 Many of the above verb phrases have negative counterparts. The word order, however, may be different, so they must be listed.

Present:

/ó óthe nəí janda./ 'He isn't going there.' or 'He doesn't go there.' This is the negative counterpart of both /ó óthe janda e./ and /ó óthe janda./. The distinction cannot be made in the negative.

/ó óthe nəí si janda./ 'He was not going there.' The counterpart of /ó óthe janda si./

Past:

/ó óthe nəí gɪa./ 'He didn't go there.' or 'He hasn't gone there.' The counterpart of /ó óthe gɪa e./

/ó óthe nəí si gɪa./ 'He had not gone there.' The counterpart of /ó óthe gɪa si./

Future:

/ó óthe noí jáega./ 'He will not go there.' The counterpart of /ó óthe jáega./

/mæ óthe noí jan̲a./ 'I am definitely not going there.' The counterpart of /mæ óthe jan̲a./

Commands, Requests, and Suggestions:

/óthe na jáo/ 'Don't go there!' The counterpart of /óthe jáo./ Note the use of /na/ rather than /noí/ with the imperative.

/óthe noí jan̲a./ 'You are not supposed to go there.' The counterpart of /óthe jan̲a./

/óthe na cə́llie .../ is the counterpart of /óthe cə́llie/, but would not be used outside some longer context, e.g. /óthe na i cə́llie tã cenga./ 'It would be better if we didn't go there.'

/ónu cá noí cáidi./ 'He doesn't want tea.' The counterpart of /ónu cá cáidi./

Negative forms with /ke/ are very rare and occur only in very special contexts.

18.8 Many verb phrases contain two verbs, that is two real verbs, not simply a verb and an auxiliary. In this case, the first can be almost any verb in the language, but the second must be one of a short list containing only a few dozen verbs. The special characteristics of such phrases depend on the second verb. Some of them have clear, easily defined meanings. At the other extreme, some hardly do more than slightly strengthen the meaning of the first verb. Often the effect is so subtle that it cannot be conveyed in translation.

Some of these second verbs occur with any first verb; others are restricted to a few combinations. Most can be found in any tense; a few have restrictions. In a few combinations, the tense meanings are altered. /ó ja rɪá e./ is definitely present in its meaning, though past in its form.

The following are some of the commoner and more important.

/sək/ 'be able, can' The first verb is a bare stem.

/ó óthe ja səkda e./ 'He can go there.'

/ləgg-/ 'begin' The first verb has the ending /-n/.

/ó óthe jan ləgga./ 'He started to go there.'

/læ/ 'finish' The first verb is a bare stem.

/óne læ lɪa./ 'He took it away.'

/pæ/ 'have to' The first verb has the ending /-na/.

/ónu óthe jana pə́wega./ 'He will have to go there.'

This is very much stronger than /óne óthe jana./

/pæ/ adds some emphasis. The first verb has the ending /-da/.

/ó óthe janda pɪa e./ 'He is going there.'

/rǽ/ 'continue, be in process of.' When the first verb is the bare stem, the indication is of present time. This is the clearest way to indicate that something is going on at the moment of speaking. With a designation of time included in the sentence it may indicate the immediate future.

/ó óthe ja rɪá e./ 'He is just now going there.'

/ó rat nu óthe ja rɪá e./ 'He is going there tonight.'

When the first verb has the ending /-da/, the indication is of continuous activity in the past.

/ó óthe janda rɪá./ 'He was continuously going there.'

/ho/ 'used to, but no longer.' Both verbs have /-da/ and the auxiliary is /si/.

/ó óthe janda hunda si./ 'He used to go there.'

/ho/ 'I am sure that it is so.' The first verb has the ending /-da/ and /ho/ is either an infinitive or a future.

/ó óthe janda hon̲a./ 'He must be going there.'

/ja/ and /de/ both give slight strengthening. The sentence emphasis is always on the verb phrase. This shift of emphasis commonly results in subtle differences of connotation between the first verb alone and the first verb plus /ja/ or /de/. These differences vary with the nature of the verb concerned and with the context. Only certain verbs combine with each. The first verb is the bare stem.

/ó óthe a jáega./ 'He will come here.'

/óne óthe pa dɪtta./ 'He put it there.'

Notice that in a few of the above combinations, what in English would be the subject is expressed by /óne/ or /ónú/.

18.9	caci ji corkha koton̲ legge ne.	Auntiebegan to spin.
	óne sut kɔt lɪa e.	She has finished spinning thread.
	mejo nal̲a un̲ rɔí e.	Mejo is making a /nal̲a/.
	óne swæt̲or un̲ dɪtta.	She knitted a sweater.
18.10	kɔ́l sara dɪn hɔl wegde rɔé.	Yesterday the plows worked all day.
	sad̲e koi dɪnã tõ hɔl nɔí wege.	We haven't plowed for several days.
	ó hali khetã wɪc rɔínde ne.	They are still in the fields.
	hal̲i khetã wɪc rɔínde ne.	The plowmen are in the fields.
18.11	wir læ jáega.	Brother will take it.
	ó jeldi pɔ́nc jáegi.	She will get there soon.
	jeldi kɔ́ro, der ho jáegi.	Hurry up, it's getting late.
	wir ud̲ikda hóega.	Brother must be waiting.
18.12	ɔsĩ ɔj tondur nɔí taɪa.	We haven't heated our /tondur/ today.
	sad̲a tɔndur t̲hik ho gɪa e.	Our /tondur/ is all right now.
	óna da tondur ṛújja hoɪa e.	Their /tondur/ is busy.
	mæ do pur la lɔe ne.	I have baked two batches.
18.13	surĩndor noí a sɔkda.	Surindar cannot come.
	ram lal kɔ́l nɔí ja sɔ́kega.	Ram Lal will not be able to go tomorrow.

	beg kól rot̲i nəí si kha sokɪa.	Beg was not able to eat yesterday.
	ó éth ræ̋ sékon̲go.	They will be able to stay here.
18.14	porem cá pin̲ lɔgga e.	Prem is just beginning to have his tea.
	ó cɔnga logda e.	That looks good.
	bor̲i tùp loggi e.	The sun is very bright.
	kɔmad nu pan̲i lɔgga e.	The sugarcane is being watered.
18.15	toinu é kom korna péwega.	You will have to finish this work.
	bìro rot̲i khandi pei si.	Bhiro was eating dinner.
	khú weg rɪá si.	The well was running.
	bɪmla gondi hundi si.	Bimla used to sing.
18.16	ǽmed ne saikel rekkhɪa si.	Ahmad put away the cycle.
	beg ne hel rekh dɪtta si.	Beg put away the plow.

There is a slightly greater implication of completion in the second.

	óne helwai nu pæse dɪtte.	He gave the confectioner money.
	óne dukandar nu pæse de dɪtta.	He gave the merchant money.

The second perhaps implies that he paid off a debt.

18.17	áo, rot̲i kháo.	Come, have dinner.
	áo, rot̲i kha jáo.	Come and eat.

The second implies impatience or mild insistence.

	óne kəm kita.	He did his work.
	ó kem ker gɪa.	He did his work.
	óne kəm kər lɪa.	He finished his work.

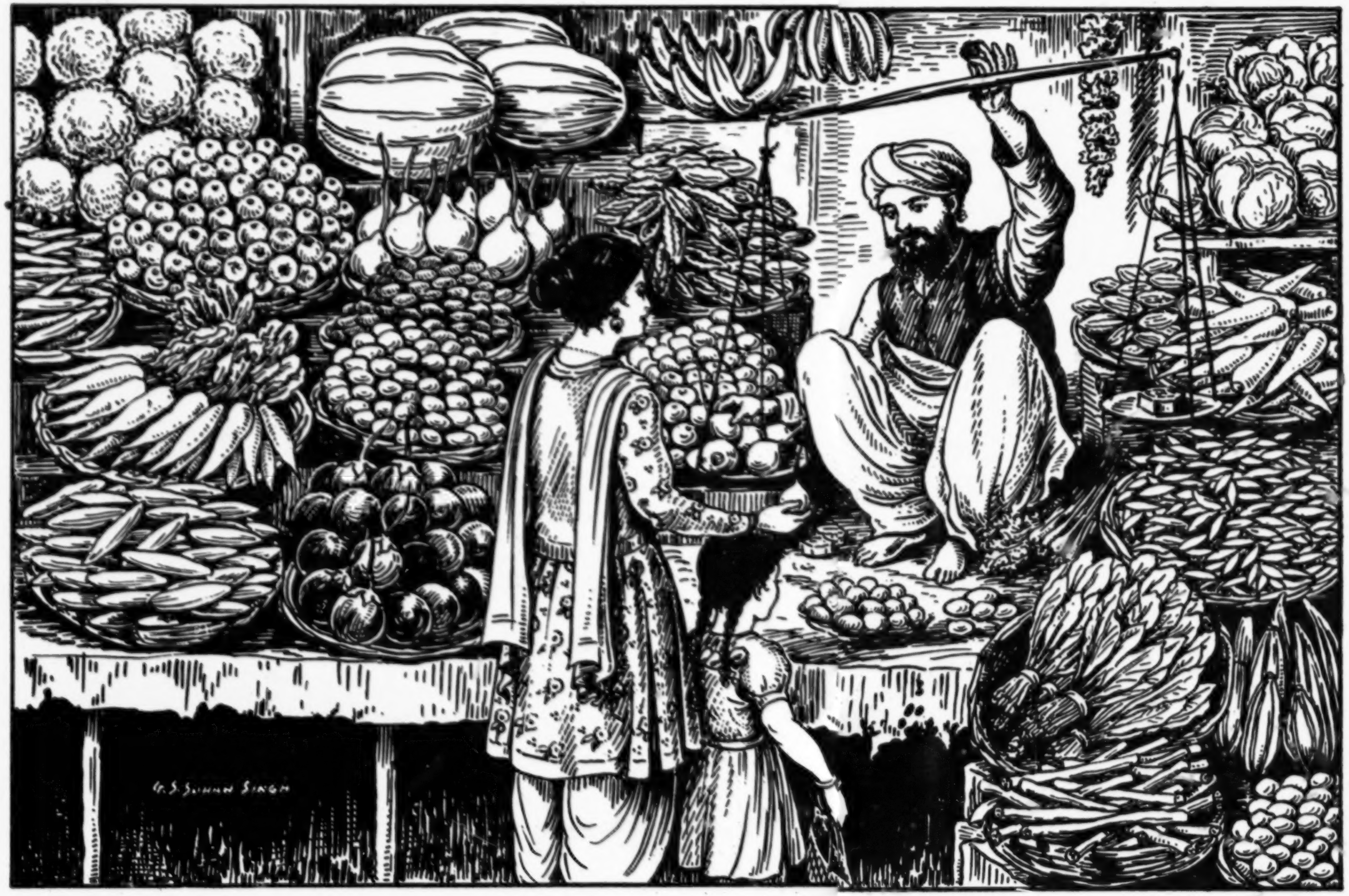
The second suggests more definitely that he did it all and went on to other things; the third puts more emphasis on the notion of finishing than on that of doing.

18.18	sari rat khú wegda rɪá.	The well ran all that night.
	sari rat khú wegda e.	The well runs all night.
	sari rat khú wəgda hunda si.	The well used to run all night.

The first suggests that it ran all night on some specific occasion. The second is a general statement that it commonly runs at night, presumably on any night. The third suggests that it used to run at night, but no longer does.

18.19	šam nu khú wégega.	The well will run in the evening.
	šam nu khú wəg rɪá e.	The well will run this evening.
	šam nu khú wəgda e.	The well runs evenings.

The first suggests that at some unspecified future time the well will run, perhaps once or perhaps on many evenings. The second, if said earlier in the day, would be an immediate future applying to the coming evening only. The last is a general descriptive statement; the well usually runs in the evening.



LESSON NINETEEN

Dialog

19.1 nəsim   mæ bəzar cəlli ã.
mere nal̲ cə́lloge?
ruth   hã, mæ wi kuj cizã læn̲iã ne.
nəsim   éthe hor roz səbzi læn̲ bəzar jan̲a pəinda.
jədõ əsĩ pɪn̲d̲ wɪc sã,
sad̲i apn̲i səbzi hundi si.
ruth   ó te bót cəngi hundi hówegi.
nəsim   hã ji, tazi səbzi wərgi koi ciz nəí.
əsĩ kəi kuj laɪa hoɪa si,
mət̲ər, t̲əmat̲ər, kəddu, toriã, alu, bətaũ.
ruth   tã te bər̲e məze hón̲ge.
nəsim   hã ji.
éthe te hor ciz məíngi e.
əsĩ ene pæse nəí khərc səkde.
ruth   ji.
nəsim   te nal̲e šǽr wɪc tazi səbzi wi te nəí
mɪl səkdi.
ruth   ji.

19.2 dukandar   áo ji, ki cáida e?
nəsim   cáida to bót kuj e.
taze kəddu hæ ne?
dukandar   hã ji. əj i ae ne.
á wékho.
nəsim   kɪwẽ ne?
dukandar   pənjá pæse kɪllo.

nesim	one moínge?
	mot̲er ki pà ne?
dʊkandar	é cal̲i pæse kɪllo.
	te ó setter pæse kɪllo.
nesim	her congi ciz moíngi e.
	mæ éna nu ki korna.
	óna de ponjá pæse déwangi.
dʊkandar	célo bibi ji, tʊàthõ sét̲h læ lẹ́wange.
nesim	eccha, ɪk kɪllo den̲a.
	te pìn̲d̲i tori kɪwẽ dɪtti e?
dʊkandar	ber̲i sesti e.
	ponjá pæse kɪllo.
nesim	phɪr ó i gel.
	teri her ciz meíngi e.
dʊkandar	célo ji, tʊsĩ cal̲i pæse de dɪó.
	tʊsĩ sad̲e pʊran̲e gák o.
nesim	eccha, ɪk kɪllo pa dɪó.
dʊkandar	á ló ji.
	sara ɪk rʊpɪa hoɪa.
nesim	eccha.

Notes

19.3 This dialog contains much sharper bargaining than the earlier ones.

/tori/ is a general term for several kinds of vegetables, all long and slender. /pìn̲d̲i tori/ is just one kind. For lack of a better term we have translated /tori/ as 'okra,' but the meaning is, of course, wider than this.

Translations

19.1 Nasim I am going to the bazar.
Will you go with me?

Ruth Yes, I want to get a few things too.

Nasim At this place I have to go to the bazar to get vegetables every day.
When we were in the village,
we used to have our own vegetables.

Ruth That must have been very good.

Nasim Yes indeed, there is nothing like fresh vegetables.
We used to plant all kinds of things:
peas, tomatoes, squash, okra, potatoes, eggplant.

Ruth That must be a lot of fun.

Nasim It sure is!
Here everything is expensive.
We can't afford to spend this much.

Ruth No.

Nasim And on top of everything else, in the city you can't get fresh vegetables anyway.

Ruth How right you are!

19.2 Shopkeeper Come in. What would you like.

Nasim Well, I really want all kinds of things.
You wouldn't have fresh squash, would you?

Shopkeeper Yes ma'am. They came just today.
Look at them.

Nasim How much?

Shopkeeper Fifty paisa a kilo.

Nasim	So expensive?
	What's the price on the peas?
Shopkeeper	These are forty paisa a kilo.
	And these are seventy.
Nasim	Every good thing is expensive.
	What would I do with these?
	For those I will give you fifty paisa.
Shopkeeper	O.K., Miss, from you I will take sixty.
Nasim	Well, you can give me a kilo.
	And how do you sell the okra?
Shopkeeper	Very cheap.
	Fifty paisa a kilo.
Nasim	Again it's just the same old thing!
	Everything you've got is high.
Shopkeeper	Well, then. You just give me forty paisa.
	You are one of our old customers.
Nasim	O.K. Put in one kilo.
Shopkeeper	Here you are, ma'am.
	All together one rupee.
Nasim	Thanks.

Grammar

19.4 Panjabi has a couple of dozen small words which can be called emphatics. They are very easily overlooked, because it is possible to say almost anything without them. However, they contribute greatly to the expression of the finer nuances and to making speech really idiomatic.

It is not worthwhile to try and define translation "meanings" for most of these words. Sentences containing them are translated in various ways depending on context. But it is possible to describe how they are used and how they function in a sentence and in a longer discourse. Below we give brief partial descriptions for some of the common ones. For examples, look in the dialogs. That in this lesson has a considerable number of them, but most of the earlier dialogs have them too. The dialogs will show them in contexts longer than single sentences. Short contexts seldom reveal the full significance of an emphatic.

Emphatic words do not operate by themselves. They are part of a system that includes certain other elements.

19.5 Emphasis can be shown by intonation. The following simple sentence can be said at least four ways. The first is matter-of-fact. The other three have additional prominence on one of the words. This is indicated by underlining. It consists of higher pitch and slight increase of stress.

/móṉ šǽr gɪa si./	'Mohan went to the city.'
/*móṉ* šǽr gɪa si./	'*Mohan* went to the city.'
/móṉ *šǽr* gɪa si./	'Mohan went to the *city*.'
/món šǽr *gɪa* si./	'Mohan *went* to the city.'

This intonational emphasis is comparable in general to the intonational emphasis we use in English and which is indicated in the translation by underlining. It is, of course, different in many details. For one thing, Panjabi has not only intonation but also tone. What we have indicated by underlining is perhaps to be thought of as a higher base-line from which tone is to be computed.

There will be a difference in pitch on the first syllable of the following two sentences:

/nóṉ šǽr gɪa si./

/ran šǽr gɪa si./

This difference is due to tone. There is also a difference in the pitch on the first syllable between the following:

/ran šǽr gɪa si./

/ran šǽr gɪa si./

This difference is due to intonation. What you actually hear is always the result of combination of tone differences and intonation differences.

19.6 Emphasis can also be shown by changes in word order, especially of word order combined with intonation. An even stronger emphasis on /šǽr/ can be had by the following arrangement:

/šǽr gɪa si nóṉ./

In general, the place of emphasis is first in the sentence, but only when supported by intonation or some other device.

Note Nasim's first reply to the shopkeeper. The very unusual word order, combined with intonation (the most natural way to say this would put intonational emphasis on /cáida/) and /te/, makes this sentence carry strong overtones, in this case a little bit of despair and sarcasm: 'I really want a lot of things, but I don't expect to get anything here.'

19.7 The most frequent of the emphatic words is /i/. It is used to further reinforce the emphasis of intonation. For example,

/món̲ šǽr gɪa si./

can be given further emphasis by inserting /i/: /món̲ i šǽr gɪa si./ It is not easy to show the difference by English equivalents, so there is no use translating.

/i/ usually follows the word with intonational emphasis immediately. Once and a while when a word is followed by a postposition or some similar small element, this can come between the emphasis and /i/. Nothing else ever can. This tells us that such a sentence as /phɪr ó i gəl/ can only be read as /phɪr ó i gəl/

/i/ never occurs more than once in any sentence. It usually comes fairly early in the sentence, though it cannot come first. It never is last.

It is hard to describe just what /i/ does, since it varies with context. Nasim opens her bargaining by talking rather disparagingly. She asks for fresh squash in a way (/hæ/) that suggests that she doesn't expect that he will have them. The shopkeeper answers /ɔj i ae ne./ Emphasizing, in opposition to Nasim's remark that they are just as fresh as they could be.

19.8 /wi/ is used in very much the same way as /i/. It follows an intonationally emphasized word or phrase. It occurs only once in a sentence.

In reply to Nasim's invitation to go to the market, Ruth says /mæ wi kuj cizã læn̲iã ne./ 'I want a few things too.' The /wi/ associates this sentence closely with what Nasim has said.

/wi/ is the easiest of all the emphatics to translate. It comes very close in meaning to English 'also' or 'too.' Occasionally 'even' is better. In one place in the dialog 'anyway' seemed best.

19.9 /te/ is also used to reinforce intonational emphasis. But /te/ can either immediately follow or immediately precede the emphasized word or phrase.

Nasim's opening remark to the shopkeeper relies for its effect largely on word order and intonation, but /te/ is used to point this up just a little more.

/te/ is not quite as strong as /i/ and can be used to give a second weaker emphasis in the same sentence. There is no good example in the dialogs, but consider the following:

/ɪstõ əgge te gəd̲d̲i ne jan̲a i nəí si./

'The train was not supposed to go any farther.'

The chief emphasis is on /nəí si jan̲a/ 'was not to go.' Note that /i/ causes the order to be shifted drastically; /i/ cannot stand at the end of the sentence. There is a lesser emphasis on /ɪstõ əgge/ 'forward from here.'

/te/ can combine with /i/ or /wi/ to give a little further emphasis. Nasim in her last remark to Ruth says /te nal̲e šǽr wɪc tazi sobzi wi te nəí mɪl səkdi./. The strong emphasis indicates something of her state of mind about vegetables as she approaches the market, and explains something of her manner of bargaining.

The emphatic word /te/ must be distinguished from the postposition /te/ 'on' and from the connector /te/ 'and.'

/te/ 'and' can stand at the beginning of sentences, a place where the emphatic is impossible, and normally stands between two similar elements. /te/ 'on' normally follows a noun in the oblique case. The emphatic word can also, but is more likely after other kinds of words.

19.10 In Nasim's opening remark in the market she says /taze kəddu hæ ne?/. /hæ/ is a rather infrequent emphatic, but exactly right for this place. It gives just a touch of doubt, enough in view of the preceding sentence to make her implication quite clear: she neither likes nor trusts vegetable dealers, but she has to make the best of it, so here she is.

There are a number of others that you will run into from time to time. Most of them are very difficult to describe, but only a few experiences with any one in good connected discourse will give you some feel for their function.

19.11

šǽr wɪc hər roz səbzi læn̲ dukan te jan̲a pəinda.	In the city I have to go to store to get vegetables every day.
hər həfte phəl læn̲o pəinde.	Every week I have to buy fruit.
pɪn̲d̲ wɪc səbzi læn̲ bəzar nəí jaida.	In the village it is not necessary to go to the market for fruit.
hun̲ roz roz bəzar jan̲a pəinda.	Now I have to go to the market every day.

19.12	jodõ mæ pɪnd wɪc sã, bót sobzi hundi si.	When I was in the village, there was plenty of vegetables.
	jodõ osĩ óthe sã, bót mí peinda si.	When we were there, it rained a lot.
	jodõ ó aɪa, óthe koi noí si.	When he came, nobody was here.
	jodõ óno kɪá, mæ cela gɪa.	When he told me, I left.
19.13	ó te bót kem korde hónge.	He must be working a lot.
	ó yad kordi hówegi.	She must remember.
	salim roti khanda hówega.	Salim must be having dinner.
	bocce khédde hónge.	The children must be playing.
19.14	óde worga koi admi noí.	There is no man like him.
	lòr worga koi šǽr noí.	There is no city like Lahore.
	conã̀ worga koi dorɪa noí.	There is no river like the Chenab.
	sec bolen worgi koi gel noí.	There is nothing like speaking the truth.
19.15	šǽr wɪc conge phol noí mɪl sokde.	In the city you can't get good fruit.
	éthõ bót occho kele mɪl sokde ne.	Here you can get very good bananas.
	es dukan wɪc bót toriã mɪl sokdiã ne.	In this village there is a lot of /tori/.
	ponjãb wɪc tuànu ocche phol mɪl sókange.	In Panjab you will be able to get good fruit.

LESSON TWENTY

These lessons were designed for Americans who would have a short period of language study just before going out to Panjab. In the time allotted for training in the United States it is seldom possible to really learn Panjabi. But it is possible to get a good start, so that the process can be continued as you work. Without some on-going effort, the time spent in studying the language will be largely wasted. Study in the field should be considered as part of the work of the course. Therefore, we give, not as an appendix but as Lesson Twenty, a few suggestions for that continued study.

20.1 Your first few days in Panjab may be a discouraging experience. As you leave the classroom you have begun to feel a little confidence in your Panjabi. You can actually communicate with your instructor and with your classmates. When you reach Panjab, you will hear Panjabi all around you. You will understand very little, far less than you expected. If you were uninterested in the language, you could shrug it off, and go find someone with whom you can talk English. But you will want to understand, feel you ought to understand, and it will be frustrating not to.

There is a treatment for this, and you should avail yourself of it. As soon as possible after you arrive, go out and seek some opportunity to use your Panjabi in a situation of your own choosing where you have a reasonable chance of success. Work at it until you do succeed. Convince yourself that you can use the language, if only in one area. Then you will know that you will be able to learn to handle others in time.

An inordinate amount of the dialogs in these lessons has been on one rather unimportant theme: making small purchases. They have varied between fruit stores, confectioners, and the vegetable market, but the basic dialog is much the same. Strike out /keddu/ and put in /kela/ and you have changed one situation into another. Much of the same kind of language has been put into other lessons, in bargaining for a rickshaw, for example. This has been done deliberately. This will prepare you relatively well in at least one area where you will be able to use your Panjabi immediately. Marketing is a particularly good one. It will be easy enough to find the opportunity —wherever you go there will be merchants eager to talk with you and quite willing to be patient with your struggles. It is easy to start — you just walk in. And you will know when you have succeeded. Indeed, you are very likely to succeed the first time, though probably not brilliantly.

So your first assignment in field language study is to go to the market and buy a dozen bananas or something comparable. Perhaps you will meet someone who will take you the first time and show you how it is done once. But once is enough; go off from him and try it yourself.

The first time you will have difficulties, of course. You may pay just a little too much, but it will be worth it; charge it up to educational expense. You may even get some poor bananas. (They will be different enough from the variety you get in America that you will be a poor judge of quality at first.) You may not need bananas, but buy them anyway. Try again the next day, and the next. In a very few days it will be easy and natural for you.

20.2 The following sentences will be useful to you in the market. Many of them have appeared in the dialogs. In some cases they are given here unaltered. In others, minor changes have been made. They are grouped by broad meanings, but individual translations are generally thought unnecessary. Parts of sentences enclosed in () can be used or not as desired.

What do you want?

(áo ji), ki cáida?

ki læn̲a (ji)?

ki dewã? What may I give you?

I want some ...

kuj sɔntro cáide (no).

kuj rɔsgulle læn̲o (ne).

(cɔnge) kelo dɪó.

(taziã) jɔlebiã den̲iã.

ɪk kɪllo ɔmb den̲a.

Do you have ... ?

(taze) emb (hæ) ne (ji)?
tuàd̲e kol̲ kole ne?
əj sentre hæ no?
(conge) səntre hæ ne tuàd̲e kol̲?
(nəwẽ) seb ae ṅe?
te nərəngiã?

Are the ... ... ?

jelebiã taziã ne?
á led̲d̲u cenge no?
é bərfi congi e?
ocche ne?
kɪwẽ ne?

How much?

kɪwẽ dɪtte (no)?
kɪwõ lae ne?
jelobiã kɪwẽ ne?
kəlakənd kɪwẽ dɪtti?
kɪnne pæse?
kɪnne?

The price is ... --

do rupæ dərjən.
səwa rupæ kɪllo.
sád̲e tɪn rupæ.

essi pæse səí.	Only eighty paisa.
tuàd̲e kol̲õ pənjá pæse i soí.	From you only fifty paisa.

tʊàthõ do rupɛ lɛ lə́wange. From you I will take two rupees.

bót səste ne (ji), nəbbe pæse. Very cheap; ninety paisa.

That's too much.

é (te) bót məínge ne.

oni məíngi?

é te bót e.

kuj kèt̲ kə́ro.

(bót) zɪada ne.

I will give you only ...

mæ (te) ɪk rupɪa dɪánga. (or /... dɪángi./)

pənjá pæse dɪánga.

sətter lóge? Will you take seventy?

nəí, pon̲e tɪn læ lo.

Anything more?

hor kuj?

hor ki cáida?

hor ki lan̲a?

kuj hor dewã? May I give you something more?

hor ki pawã?

te ki?

Nothing.

koi ciz nəí.

koi nəí.

kuj nəí.

hor nəí.

How much altogether?

kɪnne (pæse) hoe?

sare kɪnne pæse?

kɪnne pæse dewã?

kɪnne pæse?

20.3 As you live and work in Panjab, you will hear Panjabi spoken all around you. After a while you will begin to pick up fragments of what you hear. As the topics of conversation will be various, the sentences you learn will be quite miscellaneous. Some will prove very useful, and every little bit learned is helpful. However, unless you are most fortunate, the bits and pieces will not fit together. They will be hard to use. It may be difficult to organize them in your mind and see the patterns.

This random learning is not very efficient. In addition, you must do some concentrated work on the conversation appropriate to some selected situation. Stick with one until you have not only fluency but also some flexibility. You will naturally want to be able to talk about a large number of subjects, and Panjabis will want to talk to you about even more. But it will be better to be able to talk well about a few than very poorly and haltingly about a number. Work hard to bring one subject up to appreciable usefulness, and then attack another. Perhaps if you are systematic about it, you can keep two or three going together. But do not scatter your efforts over more. Be thankful for whatever you learn incidentally, but concentrate your efforts in one or a very few places.

It might be well to continue working on marketing for a while until this becomes easy and natural, and until you are able to function effectively in a variety of types of stores and under a range of conditions. You have a head start here. It is an easy area to get ahead in. Dialogs with merchants are seldom complex, so there is less to learn before you can really make use of it. The following are a few suggestions:

Ask questions. Learn the names of all the fruits and vegetables in the market. Don't worry about their English names. Many of the fruits and vegetables will be new to you. Why bother learning two new words? The Panjabi names will be much more useful. At first /é ki e?/ will get you much of the information you need. After a while you will learn a number of other useful questions that will help you get more difficult things.

Listen. Go into a busy store. Eavesdrop while another customer is shopping. Wander around the market just listening to what people are saying. At first you will get very little of it. Not only is the language more varied than you heard in the classroom, but the hearing conditions are poorer. Many people are talking all at once and there are many other sources of noise. But if you keep at it, you will learn to hear. After a while you will begin to pick up familiar bits. Then you will come to the point where you can follow the drift of the whole conversation, even if you miss some of it. The missed pieces will gradually diminish. Even before you are able to hear everything you will begin to pick up new sentences and be able to guess (roughly at first) what they mean. Once you reach that level, you will begin to learn much more rapidly than you realize. Before long your own command of bazar language will be adequate to cope with any situation.

Watch. A good deal of communication is in mannerisms and gestures. Observe how a Panjabi behaves in the market. Try to associate the gestures you see and the words you hear. This will help you immensely in learning the meanings of both.

20.4 Very soon you will want to get started learning Panjabi in some field more directly connected with your work. You must use much the same tactics, but here you may have to start from scratch. It may be very difficult to learn the first few sentences. But just as with the market language, it will get easier as you go along. The hard part is at the beginning when you do not yet catch enough of what is said to follow the thread of the conversation. This makes it difficult or impossible to pick up new things. But if you persist through the difficult days and weeks at the beginning, you will find your progress accelerating.

Let's assume that you are an agriculturist and will be working in a village. You have a small start from dialogs 15 and 16. But this is much less than what you have already learned about marketing, and conversations with farmers about their lands and crops will be much more complex. It will certainly be more difficult. But the same advice holds:

Ask questions. Learn the names of all the crops. Many of them will be new to you. Learn what you can about them. Learn about the agricultural implements, their names, the names of their parts, their uses. Learn what verbs are appropriate to use with them. In the dialogs you have had /əj hol wəgde ne./ and /mera khú wəgda e./ Of what other things is it appropriate to use the verb /wəg/? Just what does it mean in each case? If you ask questions about each of the tools you will slowly learn.

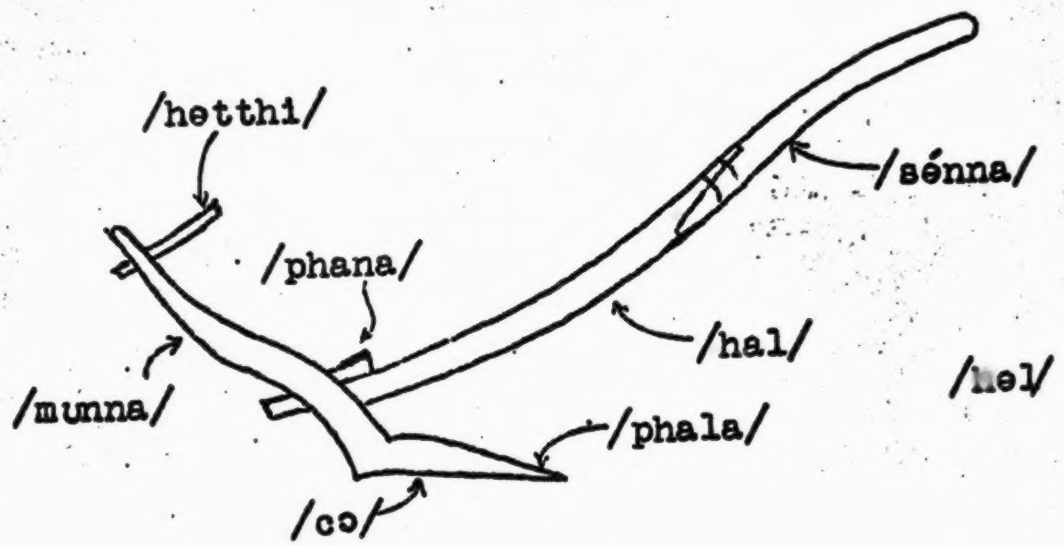
Do not try to take a short cut by asking abstruse questions, however. Ask only simple direct questions about simple easy matters until your Panjabi is very good. It will be up to you to fit the pieces together and try to get the general picture. Panjabis won't be able to tell you, because some of the things that puzzle you seem so self-evident to them that they will never realize what is troubling you.

There may be some people in the village who speak English and can answer some of your questions before you are ready to ask them in Panjabi. They will probably be glad to help you if you do not make a nuisance of yourself. Remember that for many of them their English will be very limited. Some perhaps have had only a few years in school. (Remember your own ability in French from high school!) Some may be very highly educated and speak English well. But even these may never have had opportunities to talk about crops, agricultural implements, or village life in English. They may not understand even simple questions on such subjects even though they could discuss English literature with ease. Above all, don't ask anybody a question like "How do you say mold-board in Panjabi?" When you see a Panjabi plow you will know why, if you know what a mold-board is on an American plow. Instead, ask him to give you the names of the parts by pointing to them on a plow. But if you do that, you will not have to ask in English: /é ki e?/ will do most of the work.

Listen. Go out to the /khú/ when the men gather and sit with them. It will be difficult at first. There are few things that are harder than listening to a conversation when you understand almost nothing. But keep at it. As time goes on you will hear more and more. In time you will be able to understand their interests and their viewpoints. Listen not just for the language, but to learn some of their agricultural wisdom. The Panjabi farmer can teach you a great deal that you can never get in an agricultural college, and that you will never get from experience on an American farm.

Watch. You will have to learn a new gesture system. This is just as important as the language in communicating. The two should be learned together. In addition, you will have to learn a whole new system of etiquette. You must learn where to sit and how (some ways that are easy and natural for you are highly insulting!), when you should come and when you should go, when to say yes and when to say no, how to eat if you are given food, and how to hold a tea cup. These things are important! Only observation will teach you many of the things that you must know.

Keep records. Make lists of useful sentences. The list in 20.2 is a model. There will always be alternative ways of saying things. Collect them. The kind of transcription we have used in this book will serve very well. Even when you are not quite sure what you heard, record it and mark it to indicate your doubt. Build yourself a little vocabulary of the important terms you need. Draw pictures and label them. For example, the following are Panjabi plow parts:



Obviously you can not go around with a notebook and pencil writing furiously all the time. Nor is it necessary. Wait till you get back to your room and then write what you can remember. When you have gotten well acquainted, you can take notes when you are asking questions. But do not take notes when you are listening in on conversation!

20.5 Panjabi people speak a different language than Americans. That is obvious enough, but it is likely to divert your attention from another important difference: they talk about different things, and when they talk about the same things, they say different things about them. You will have to learn not only how to say things, but what to say.

For example, Americans talk a great deal about the weather. Panjabis do so much less often. Most American discussion of the weather is of no moment. It is a safe topic that you can always discuss with a stranger when it seems necessary to talk. For a Panjabi farmer, however, weather is vital. He talks about it when he is concerned. You must learn not to switch to the weather when you can think of nothing else to talk about.

There will be times when Panjabi people will just sit. You will feel uncomfortable because American etiquette would require you to converse. The patterns of good American manners are long established and deep seated, and you will be uneasy about going against them. But Panjabi patterns are different. You must learn in this, as in other things, to follow Panjabi etiquette. Talk when Panjabis would talk, about the things they would talk about, and in the way they would.

20.6 Perhaps it will be possible to make arrangements for regular language instruction from some Panjabi. For this you will want to pay him, of course. If you do make such an arrangement, make full use of it by being regular and systematic about it. There is no use in paying for casual instruction when you can get plenty of that free!

Do not let your instructor talk about Panjabi. Very few people in Panjab can do so in a way that will be helpful to you. His job is to talk in Panjabi. Ask him how to say things, what to say in a situation, but do not ask him why.

Have him help you build a collection of useful sentences First ask him to say a sentence a couple of times. Then have him say it and you repeat it after him. Until you have practiced this way a few times do not try to say anything new unless he has just said it for a model. Be sure he listens carefully and corrects any mistake. Encourage him to be strict with you. His natural tendency will be to be polite, and this often means to be too easy. After you have practiced a sentence several times, write it down, and write down some indication of what it means or when it is used.

Do your work with your instructor off by yourselves. It will be much harder for him to correct you in the presence of others. Find a quiet place where you can both hear well and where you will not be interrupted.(At least not very much. Absolute privacy in a village is a rare thing!)

20.7 The language in these lessons is Majhi dialect, spoken around Amritsar and Lahore. It is widely acknowledged as the standard variety of the language. Moreover, an effort has been made to avoid forms that are not widely used in Panjab. But do not expect the dialect to be exactly like this wherever you go. Even within the Majhi area there will be minor variations. We hope that what you have already learned will be understood anywhere, but it will not be exactly like what you will hear.

Remember that dialect differences will sound much greater to you than to Panjabis. They have a flexibility in hearing their language that you will not have for years. Two people from very different areas can understand each other with little difficulty. But you may have great difficulty with the dialect from twenty miles away. Do not worry too much that they will not understand you. It will be far easier for them to understand you than for you to understand them.

You will naturally pick up the speech patterns of your area. That will be quite all right. Any kind of genuine Panjab Panjabi is better than an artificial language that you might learn by trying to do otherwise. Learn to speak as nearly like the people you are working with as you can.

20.8 Panjabi is written in two quite different ways, one in Bharat and one in Pakistan. You may want to learn to read and write. After a while it might be an excellent thing to do. But do not start too early! To learn to read is immensely difficult for one who does not speak the language easily. If you have some fluency, it will be very much easier. Wait until you are quite at home in spoken Panjabi. But then, by all means, try it.